

HISTORICAL  
COLLECTION

c.1

PROGRAMME OF STUDIES  
FOR  
THE ELEMENTARY SCHOOL  
(GRADES I TO VI)

LB  
1564  
C2  
A34  
1940  
gr.1-6

ALTA  
372.19  
1940  
Gr. 1-6

CURRGDHT

CURR HIST

Ex LIBRIS  
UNIVERSITATIS  
ALBERTAE NSIS



**Universal Bindery Ltd.**

9850 - 60 Avenue  
Edmonton, Alberta

572. P

1740

Gr 1-6







Digitized by the Internet Archive  
in 2018 with funding from  
University of Alberta Libraries





PROGRAMME  
*of*  
STUDIES  
*for*  
The Elementary School

GRADES I TO VI



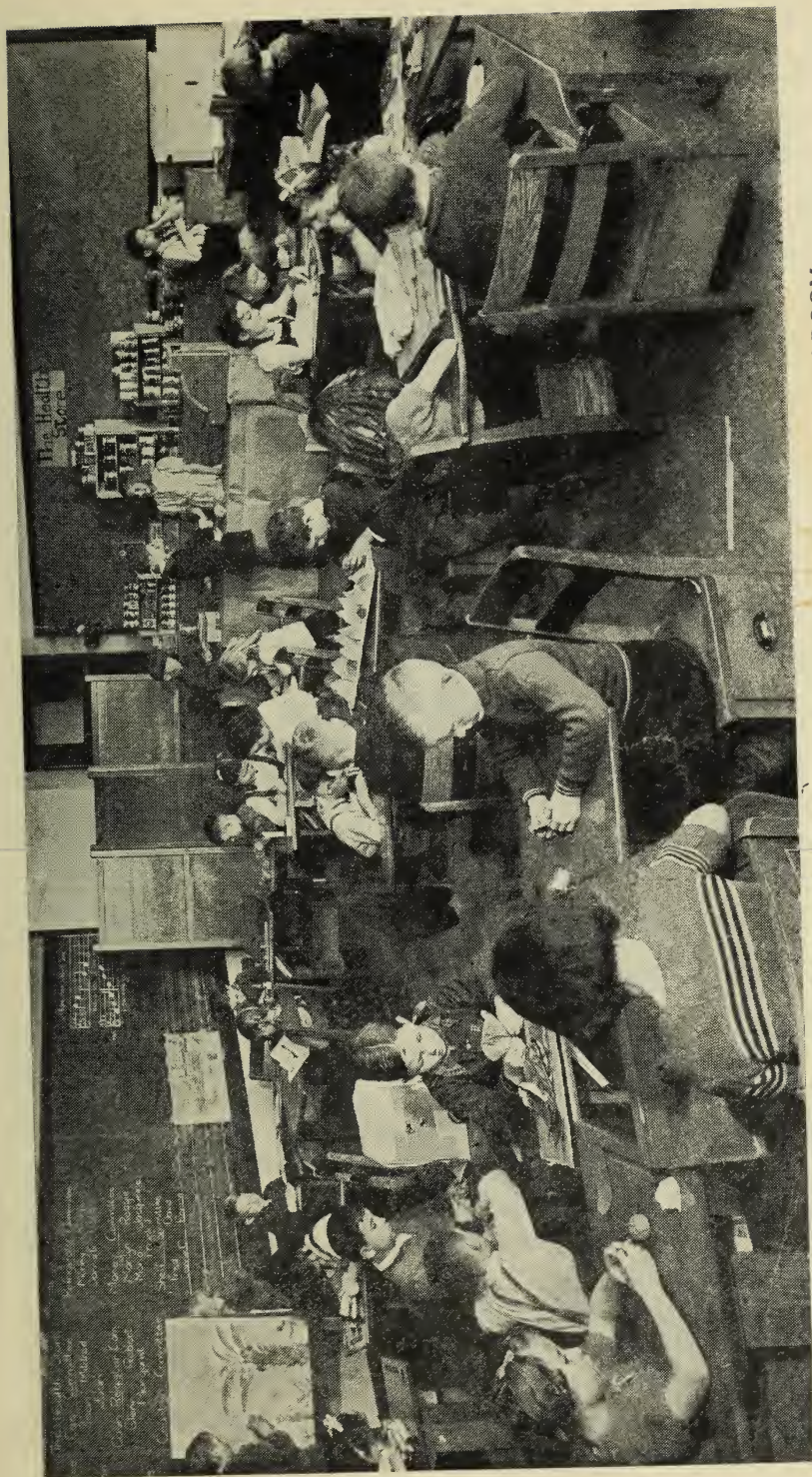
Authorized by the  
Department of Education

## TABLE OF CONTENTS

---

	PAGE
INTRODUCTION :	
I. Aims and Objects of the Elementary School.....	3
II. Nature and Development of the Child.....	7
III. Guiding Principles of the Programme.....	21
IV. The Programme and the School.....	25
List for Teacher's Professional Library.....	30
ENTERPRISES .....	33
GUIDE TO THE INTEGRATED PROGRAMME—The Grid.....	44
THE INTEGRATED PROGRAMME.....	47
OUTCOMES OF THE INTEGRATED PROGRAMME.....	51
Social Studies .....	56
Elementary Science .....	57
Health Education .....	59
ELABORATION OF THE GUIDE (Division I).....	62
ELABORATION OF THE GUIDE (Division II).....	88
READING .....	150
Literature	
Verse Speaking	
Choral Speaking	
LANGUAGE .....	206
WRITING .....	233
ARITHMETIC .....	252
PHYSICAL EDUCATION .....	276
ART .....	288
MUSIC .....	317





APPLICATION OF THE ACTIVITY PROCEDURE IN A GRADE II CLASS ROOM.



# Programme of Studies for the Elementary Schools

---

## INTRODUCTION

This Programme of Studies for the Elementary Schools of Alberta is based upon certain definite and fundamental principles, of which one of the most important is that the growing and developing child must be regarded as the central figure in the organized activities of a modern school. The school must seek to orient the child in the life which he has already begun. Hence the procedures employed must be of such a nature that the child is encouraged to participate actively, purposefully, and meaningfully in the life of the school classroom and school community.

### I. AIMS AND OBJECTIVES OF THE ELEMENTARY SCHOOL

1. To facilitate the child's progressive orientation in the life of which he is a part.
2. To provide an environment that sustains growth and development.
3. To promote social adjustment.
4. To develop desirable attitudes, ideals and appreciations.
5. To develop necessary skills, and to impart information.
6. To promote health, both physical and mental.
7. To supply objectives and activities suitable for children's leisure.

#### 1. TO FACILITATE THE CHILD'S "PROGRESSIVE ORIENTATION" IN THE LIFE OF WHICH HE IS A PART

The orientation of the growing individual in the world in which he lives is one of the important concerns of the school. A school system concerned primarily with "subject-matter mastery" constructs an artificial environment for the child and thus prevents the continuity which must exist between the school and the world outside.

Each community has its own characteristic environment. The school programme should therefore begin in large measure with the social setting that surrounds it. Within this local situation each school will find its centres of interest, around which its activities may be organized to orient the child and enable him to participate in school and community life with greater satisfaction and understanding.



Since communities are not uniform in their social and economic pattern, no scheme of activities can be set up for all schools to follow. What is essential, however, is that the scheme provide and develop in the child a sense of social direction.

Each undertaking in orientation will provide a centre from which many educative activities may flow. The writing of individual and group reports; the making of plans to further recreational activities in the community where these are lacking; the study of the history of local economic activities; the search for information that is needed in the solving of problems raised by individuals, or by the group. In activities of this character there is a vitality for the individual that is not to be found when orientation in life is entrusted to the guidance provided within the limits of textbooks.

This emphasis upon orientation does not mean that pupils will "read" less or "write" less, or "figure" less. It does not mean that what the school now recognizes as subject-matter will be lost or even minimized. It does mean, however, that subject-matter will find its justification when it becomes for the child a necessary instrument, by means of which he carries forward his understanding.

There is the danger that a programme of studies which finds its centres of organization in a local situation will be interpreted in such a way as to give narrow and static experiences rather than broad and growing experiences. For this reason the term "progressive orientation" has been used. The school may and should plan, through a sequence of curricular materials, to bring the pupil to a study of the relations of members in the locality one to another under differing socio-economic conditions. In this way, successive units of work and activities by class or division, pointed toward a growing understanding of local relations, may envisage differing periods of civilization or differing periods of our national life. The school must arrange its activities in order to provide successive experiences that lead to a progressive understanding of life in the present.

## 2. TO PROVIDE AN ENVIRONMENT THAT SUSTAINS GROWTH AND DEVELOPMENT

Learning must be looked upon as an active process and be recognized as one of the necessary activities of human life. Learning, being active, involves growth and development; hence an important task of the school is to provide a suitable and desirable setting or environment in which growth and development can take place. A properly balanced relationship between teacher-activity and pupil-activity is essential to the growth and development of pupils in all classrooms.

For all, both young and old, education is an affair of action. Even the classroom in which "hear-the-clock-tick" silence prevails and physical immobility is required are still doing something. They are imposing those things as parts of a policy of action adapted to reach ends which are prized. All



human action involves preference. In order to express a preference one must have a chance to choose, to discuss, to do independent thinking, to solve problems and to form judgments. These should not be the exclusive function of the teacher. The teacher is needed in the school; but the teacher should be one of the group: the oldest, the best-trained and the wisest member of the group.

Children should have a chance to explore, to investigate, to make things happen, to satisfy their curiosity. They should have a chance to express themselves through social intercourse and free conversation, through creative writing and art, and through the carrying out of their own purposes. But for self-expression they will also require materials; so that by experimenting freely with the materials, they may have a rich perceptual experience to build on. The experiences, problems, and materials chosen should lead naturally to further activity on higher levels.

### 3. TO PROMOTE SOCIAL ADJUSTMENT

Children entering school leave the smaller social group of the family for the larger group of the school. They must learn to adjust socially to others in this group, to live together harmoniously, to co-operate; in general, to be acceptable to the group, not only by positive means, but by checking unpopular propensities to be rough, inconsiderate, selfish, loud-voiced, or mean. They must learn to use liberty and to respect authority; to be helpful and dependable; to lead, to follow, and to participate in the varied activities with which they are associated.

### 4. TO DEVELOP DESIRABLE ATTITUDES, IDEALS AND APPRECIATIONS

When it is considered how tremendous a part emotion plays in the direction of human affairs it would seem that an important aim of the school is to give opportunities for the proper development of the emotional life of the child. In the past, the emphasis has been upon intellectual, utilitarian and objectively measurable results. Today the school is expected to provide exercise for emotional responses as well as for the intellectual capacities.

As a procedure for the development of emotional responses, "direct teaching," as commonly understood, is not recommended. The better approach is through "incidental teaching," in situations where attitudes, ideals and appreciations form an intrinsic part, clearly understood, but not presented or emphasized by rule or formula. The daily life of the teacher and of the school must exemplify the desirable type of emotional response. The responses must be real and not affected. They must not be artificial, arbitrary or coercive, but really useful in the daily lives of people. However, with groups who have never been in contact with good standards of life, or who are emotionally or volitionally weak, some direct teaching may be necessary.

The new report forms on which pupils' progress in controlling conduct may be indicated to parents is further evidence of the importance attached to the emotional life of children.

#### 5. TO DEVELOP NECESSARY SKILLS AND TO IMPART INFORMATION

It is assumed that there are certain skills and information which every child in the elementary school should acquire during his experience in school. In order that the curriculum may be well administered, certain of these specified learnings must take place during each successive year of the child's development. No elementary school can be said to perform its proper function if the child, after six or seven years of its curriculum, is still illiterate, or ignorant of the number system, or of elementary facts of natural or social science. The problem of the elementary school is not whether children should acquire a mastery of subject-matter as such; it is rather that of the best means by which a desirable degree of mastery can be attained.

The Alberta programme for the elementary school assumes that subject-matter mastery can be reached through providing cultured, intelligent teachers as leaders and guides, who will initiate the children in experiences that are vitally related to all of the important things going on about them. The children will face the necessity of understanding quantitative relationships, of writing and speaking the English language in such a way that their ideas may be well understood by others, and of understanding the workings of physical and social forces in a field of relationships which is most often described and defined as the field of science. In this way subject-matter mastery results as a necessary outcome of the worthwhile experiences of children in facing and solving the real problems of their community environment.

#### 6. TO PROMOTE HEALTH, BOTH PHYSICAL AND MENTAL

Physical and mental health should not be regarded as two separate phases of health education. One is dependent on the other. If the child is to be a healthy, well-adjusted person, one who is fairly free from personality disturbances, he must be "well" both physically and mentally.

In the past, the school stressed knowledge of health facts; today emphasis is placed upon the application of health knowledge to daily living. Health facts are translated into the health habits of daily life in the classroom and home.

In no respect does the activity programme differ more sharply from the traditional school programme than in its provision for the "integral" growth of the child—growth in emotions, attitudes and personality along with growth in mental, that is, intellectual functions. The best environment for this whole and wholesome growth is that which furnishes many social and co-operative group activities, directed and purposeful, yet of a kind that children find interesting, meaningful, feasible, worthwhile and satisfying. The activity

programme thus offers a solution for the old problem of "character education," concerning which the traditional curriculum accomplished very little. On the contrary, its concern with "marks," "standards," "promotions" and individual competition often set up tensions in the child to undermine his "mental health."

The factors that determine "mental health" in the classroom are interwoven in an exceedingly intricate pattern. Children's physical or social handicaps, their individual differences, and the feelings of inadequacy or inferiority that they may bring from their homes to the classroom will in many cases try to the utmost the teacher's skill in child psychology. The recognition of individual differences is the very essence of any school programme that can be called modern. The experiences of group living, however, will enable most children to adjust themselves to leadership, and will provide them with opportunities for making contributions to group welfare that are both satisfying to themselves and esteemed by the group.

#### 7. TO SUPPLY OBJECTIVES AND ACTIVITIES SUITABLE FOR CHILDREN'S LEISURE

This objective is particularly important in an age of such temptations to passivity as mechanical toys, radio programmes and the silver screen. Teachers should encourage the use of the physical elements arising in school activities and help children to learn to play, to dance, to enjoy athletics as participants rather than as spectators, to understand the accepted rules of the usual games and to develop good sportsmanship. Children should be encouraged in dramatic activities, in wide reading "just for fun," and in music activities, both vocal and instrumental.

## II. THE NATURE AND DEVELOPMENT OF THE CHILD

### \* 1. THE CHILD AS THE CENTRE OF THE EDUCATIVE PROCESS

A progressive reorganization of educational procedures in harmony with modern psychological knowledge is taking place in the elementary school. Practice has long made the skill and the subject the main objectives of our educational effort, to the neglect of child nature and growth. In Alberta it is hoped that this outmoded practice has been finally discredited, and that the pupil is now recognized as the centre of the school situation. In order that this view may become functional we must at all times strive to keep its implications in mind. The child must be seen as a growing and developing individual, whose abilities and potentialities reveal themselves through an orderly process of maturation in a stimulating environment. The educative process must be seen as the regulation of the school environment in such a way as to secure maximal growth and development of the *whole child*. In this process the child acquires the skills, information and techniques which are his rightful heritage from past centuries. He is also guided and directed in his emotional and social



development in such a manner as to insure that happy adjustment to life which constitutes an ideal integrated personality. He must be led to discover in his daily experience in a social situation those concepts, attitudes and ideals which govern the relationship of the individual to society, and which, when habituated, culminate in character.

To express this viewpoint more concisely, education must cease to be a narrowly intellectual process, whose sole concern is the acquisition of subject-matter and skills, and enlarge its objective to include those aspects of child development which are at least as important in development of worthwhile citizens, the emotional, the social and the volitional sides of his nature.

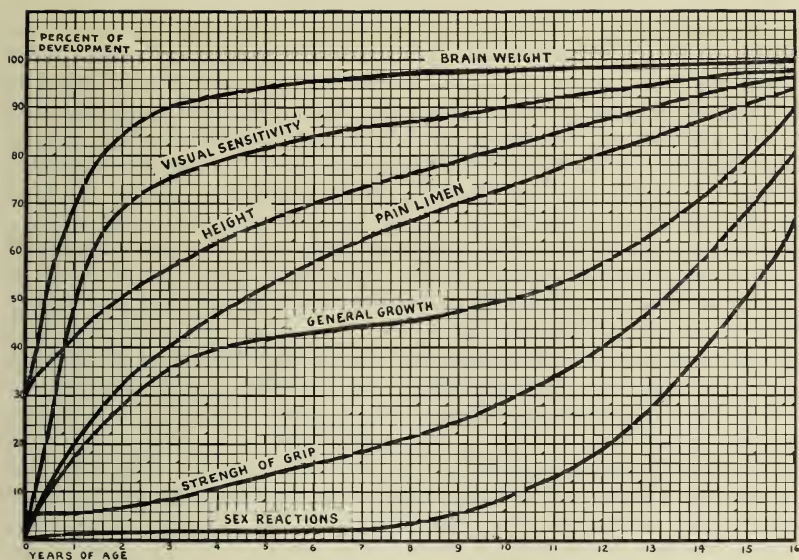
## 2. CHARACTERISTICS OF MENTAL AND PHYSICAL GROWTH

Since the growing and developing child is the centre of the educative process, a detailed knowledge of the facts of child development is valuable to the teacher. The following principles of growth may be considered:

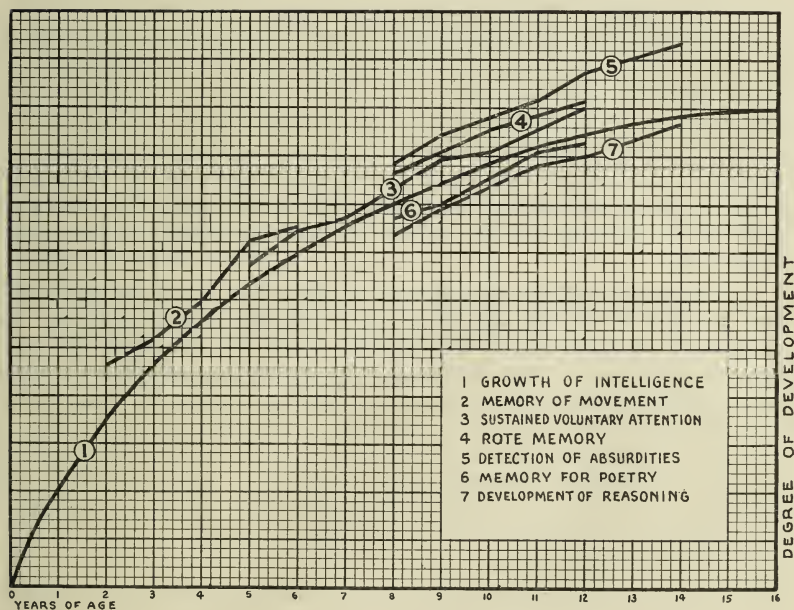
- (a) Growth is continuous and gradual rather than saltatory and spasmodic.
- (b) Growth proceeds most rapidly in the early years of life.
- (c) Various traits grow at different rates and reach their maximum at different times.
- (d) Relative growth rates of individuals tend to remain constant from birth to maturity.
- (e) Growth is conditioned by both environmental and hereditary factors. Heredity largely determines the direction and sets the limits of growth; environment modifies or facilitates growth.

The curves of physical growth show striking differences in rate and regularity of development; curves of mental functions, however, are remarkably similar and regular. The graphs on page 9 show that while great variety is apparent in physical development in different functions, the curves of various aspects of intellectual growth are, within limits, so similar and regular in tendency as to suggest that the old ideas of a "golden age of memory," or an adolescent saltation in reason, are contrary to the facts and dangerous in implication. Teachers may rest assured that all intellectual functions, imagination, rote memory, logical memory, reasoning and problem-solving, to enumerate a few, have their origins long before school entrance, and increase steadily in efficiency with advancing maturation in a *stimulating environment*.

A word of caution may not be out of place here with regard to the factors determining intelligence. Ten years ago it was the orthodox view that intelligence is almost entirely a matter of heredity, and that the I.Q., fixed before birth, is constant throughout life. Then began the "nature-nurture" controversy, on the outcome of which the validity of "education for democracy" seemed to depend. Further evidence,



Curves of Physical Growth



Curves of Growth of Mental Functions

however, has shown that "intelligence" depends both on nature and on nurture; and that the school is responsible for providing the best possible nurture for mental growth. The Child Welfare Research Station at the Iowa State University found that the I.Q. of children in its nursery school rose as much as 20 points. Recently the Director of the Station, Dr. Stoddard, has reported on the results of a five-year study of foster children placed in better-than-average homes. Although the average I.Q. of the 275 mothers was only 87, and the fathers were unskilled labourers with little education, the average I.Q. of the children was 116, which is as high as the average for children of university professors. Dr. Stoddard also found from a study of 988 orphanage children that the I.Q. of young children in an impoverished environment will decline; but that in a favourable environment, such as that of a nursery school, the I.Q. will rise. He concludes: (1) "that dull parents are as likely to produce potentially bright children as are clever parents; (2) that changes in intelligence occur mostly in young children; and (3) that the way to improve a child's intelligence is to give him security, and to encourage him in habits of experiencing, inquiring, relating and symbolizing." These conclusions, if valid, are of the utmost importance, not only to educators but also to all who believe in "education for all the children of all the people."

### 3. THE NEGLECTED ASPECTS OF CHILD DEVELOPMENT

The schools of the past made their greatest mistake in concentrating on the knowledge and skill aspects of education, to the neglect of such as least equally important features of child development as the training of emotions, social adjustment, and the development of personality and character. In the schools of Alberta we must make a particular effort to reorient ourselves in this broadened sphere of educative activity, and utilize the freedom which the activity course of studies is giving us to increase our emphasis upon these objectives.

The emotional development of the child must be controlled and guided towards the ideal of *moderate emotionality*. All extremes of emotional expression must be avoided, as must the suppression of our feelings. Social life requires moderate emotional responses to appropriate situations. The child must acquire a body of attitudes, opinions and ideals of a socially acceptable nature to which have been conditioned the emotion and feeling states which society approves. In the enlarged social life which is found in the newer schools, invaluable opportunities exist for development of worthwhile emotional adjustments.

The social maturation of the school child involves a proper relationship of the individual to the social group. This necessitates habituation of the child to a social environment, and the acquisition of behaviour patterns which will enable him to associate with his contemporaries in harmonious and co-operative activity. The capacity for enjoyable work and play



in the school community will insure the development of happy, self-reliant individuals, who know their own rights and privileges but also know and respect those of the other members of the group.

The activity programme provides the ideal *milieu* for just such social experience, and, under proper supervision, should not only avoid those anti-social and introverted adjustments which older procedures permitted and even encouraged, but should develop individuals who are genuinely social in behaviour.

The proper adjustment of the personality of the school child is another of our educational objectives. The child's personality is a composite of behaviour patterns which have attained some definiteness by the time of school entrance, but which are characterized by a lack of homogeneity and harmony. Under the impact of the agencies of the home, school and community, and the influence of his own growing powers of reason and self-criticism, the child begins to integrate his conduct tendencies into a unified personality. The school has a twofold function in this connection. It holds before him the attitudes, standards and principles which have society's approval, and provides a supervised social situation in which these behaviour tendencies can be realized and undesirable patterns inhibited.

In recapitulation, let us restate our broadened objectives in an educational system based upon child development. Education must be seen, not as a narrowly intellectual process which concentrates upon the acquisition of skills and knowledge; rather must we view it as placing the emphasis upon *the development of the whole child*. In realizing this basic goal, the school recognizes that the child's destiny is to function efficiently as a member of a social group; as a result it seeks to insure not only the intellectual progress of the child, but what is more important from the point of view of social efficiency, the emotional, the social and the personality development of the child towards a happy, healthy, adjustment in his human environment.

#### 4. THE CHILD OF DIVISION I (PRIMARY GRADES) AND THE CHILD OF DIVISION II (JUNIOR GRADES)

Psychologists no longer believe in distinct and different "stages" of child development, nor in rapid "saltations" or leaps from one stage to the next. They find that all phases of child development are continuous, though not always uniform in rate. The rate for any given function may vary for different children of the same age, and for the same child at different times. It is now recognized that the so-called "stages" formerly described by psychologists were the result of social, sociological and socio-economic rather than psychological factors; and that in any given community they were influenced by the local "culture pattern." The "Stage of Social Imitation," for example, through which primary-grade children are supposed to pass, may be the result merely of social

suggestion, and a similar result may explain the "Big Injun Stage." Social suggestion is an important cause of difference between the behaviour of boys and girls, and social suggestion varies in different types of communities.

Since, however, primary-grade children are as a group recognizably different from children of the junior grades, it is very useful to show the differences between the two groups by means of two general patterns of development, each drawn mainly with reference to psychological factors. These *psychological profiles* are shown below.

*It is to be kept in mind that these profiles are generalized pictures of these two periods of development. No one child will completely resemble the profile at any one time. They are merely rough descriptions of two altitudes of growth, through which every child passes in the process of development and maturation.*

## THE CHILD OF THE PRIMARY GRADES

### *A Psychological Profile*

This period of child development covers roughly the ages 6 to 8 years, and usually Grades I, II, III. It has been called the *primary level* or the *Stage of Social Imitation*. It is not a stage or level of development that persists for any length of time, but is rather a composite picture of the child of the primary grades, showing many levels of progress in different fields of activity and development, through which all children pass during these years. The primary period *is not* one of beginnings; but one of continuance of the process which has been well begun in the period of infancy, and the pre-school years.

### *Physical: Sensori-motor Learning*

#### GROWTH

1. *Growth*.—Between 4 and 12 years, less rapid following circumnatal and before adolescent spurt in general growth. Much of the neural growth is complete at this time; much of the genital growth will follow puberty.
2. *Dentition*.—During the sixth year the first permanent molars appear. Permanent incisors are acquired in seventh and eighth years.

#### DEVELOPMENT AND HEALTH

1. *Vision*.—Eyes are not ready for fine eye-movements. Fine print in reading and fine movements in hand-work, writing and art should be avoided.
2. *Strength*.—The child is not very strong. He should work short periods, and much variety in work with frequent rests.
3. *Physical Defects*.—There may be an accumulation of previously neglected physical defects, to be revealed by



a physical examination: defects of hearing or vision, malnutrition, carious teeth, diseased tonsils, and adenoids.

4. *Disease*.—There is no special incidence of disease at this time, save that due to epidemic illness consequent on exposure to infection in school.

### LARGE-MUSCLE ACTIVITY

1. Large-muscle activities are enjoyed; e.g., running, climbing, dancing, skating, jumping and rhythmic games to music.

2. *Preferred Games*.—

Boys—ball, tag, hide-and-seek, horse, school, marbles.  
Girls—house, doll, school, hide-and-seek, tag, skipping, singing, group games.

N.B.—All are interested in movement and activity rather than in organized games, and interest is personal rather than rational. A small group of 4 or 5 is a more enjoyable social unit than the whole class.

### FINER MUSCULAR CO-ORDINATION

1. Steady improvement during this period. For example, the knot-tying test is passed by 35% at 6 years, 69% at 7, 94% at 8.
2. Activities involving fine eye-movements are to be avoided.

### CONSTRUCTIVE ACTIVITIES

1. Many large-muscle activities within children's powers on entering school depend on home opportunities.
2. Proficiency in moulding, sewing, hammering, pasting and scissor work can be developed if broad effects rather than intricate details are sought.
3. Objective: not manual skill but educative activity.

### WRITING

1. Fine movements and eye-fixations are to be avoided through the use of large pencils, large sheets and large models. These require the use of the large muscles.
2. Manuscript writing and printing are used for the first grade, with a gradual change to cursive writing.

### ART

1. Drawing dependent upon observation.
2. Children violate "perspective": they draw everything they know about object, not just what they see.
3. What interests them is drawn large; e.g., the face.
4. They like bright colors.
5. They are uncritical and enthusiastic.
6. They must draw and paint quickly, before attention wanes.

## READING

1. They read from large manuscript print on the black-board, and from large print in primers and readers.
2. The size of print is to be decreased gradually through Grades I-III.

### *Mental: Associative and Rational Learning*

## INTELLIGENCE

Steady, continuous and uniform growth in intellectual capacity.

## MEMORY

1. Steady improvement.
2. *Rote or mechanical memory* in evidence, but *logical memory* is also present and increasing in prominence.

## ATTENTION

1. *Passive or involuntary* attention, compelled by interesting situation, is more evident than *active or voluntary* attention.
2. Limited in range, span and duration.
3. Steady improvement during primary stage.
4. Need for motivation of interest, and for variety of activities.
5. Attention has a positive correlation with intelligence at this stage.

## IMAGINATION

1. Vivid at this stage; confusion of real and imagined due to an uncritical attitude. Hence pre-school lies.
2. Limited, because of poverty of experience, and lack of definite and meaningful symbols.
3. Concrete, but crude.
4. "Make-believe" behavior declines from 4 years on because of increased social contacts and increasing power of discrimination.

## REASONING

1. *Reasoning* and *problem-solving* activity is found in first year of life.
2. Reasoning is well advanced by the sixth year.
3. It improves steadily with the development of a larger and more definite body of *concepts* and *symbols*.

## LEARNING

1. The primary period more one of imitation than of striving after felt needs.
2. School must develop the need for reading, number work, writing and drawing in class activities.
3. *Comprehension* and *meaning* are necessary for learning, and are more important than *repetition*.

4. Activity of the learner facilitates learning in primary grades.
5. Satisfaction resulting from accomplishment is at least as important as the "sugar-coating" of the learning situation.
6. Confidence in ability to perform a task is essential to progress.

#### READING AND LITERATURE

1. There are great individual differences in readiness for reading, due to variation in pre-school experience and preparation.
2. N.B.—(a) Children are interested in *common, familiar* things: those of home, family, farm, community, nature. (b) *Nursery rhymes* have the appeal of rhyme, rhythm, repetition, as well as of motion, make-believe and games which they suggest. (c) *Animal stories* have constant appeal in the late primary period. (d) *Fairy tales* are not enjoyed fully until Grade III or IV. (This statement is contrary to the formerly accepted view.)

#### NUMBER WORK

1. Children vary greatly in knowledge of number on entering school, because of differences in intelligence, and in home and environmental experience.
2. Number concepts and ideas of quantity increase in extent and in accuracy. At 4 years, the concept of 2 is normally present; and at 5 years, the concept of 3; at 7 years, the child should have increased his number concepts to include 8. (Terman, Merrill.)
3. There is growth in number understanding and in power of abstraction during Grades I-III: (a) Number sequences associated with "comes after," "one more than," addition and subtraction. Experience with groups (concrete), combinations (abstract). (b) Beginnings of ratio, pairs, times, unit fractions. (c) An advance from concrete number situations to number situations expressed verbally.
4. Number should follow the need for it in experience situations in school.

#### *Social, Emotional: Personality*

#### SOCIAL

1. *Great inequality* in degree of socialization at 6 years, because of difference in home and community environments.
2. Children denied the opportunity of association with children of similar age develop little in a social sense; and they often make *antisocial adjustments*, become introverted, and acquire imaginary companions.

3. Primary children have the power of *playing* in *small groups*, rarely of more than *six*. Larger groups are bewildering and less enjoyment is possible.
4. Judd says that this level of development is characterized by—
  - (a) Desire for *social experience*.
  - (b) Imitation.
  - (c) Absence of “felt academic wants.”

## EMOTIONAL

1. Emotional behavior patterns have become quite definite by the time of school entrance.
2. They are produced by home and environmental factors.
3. *Negativism* or resistant behavior, resulting from too much direction, frequently persists in Grades I and II.
4. *Temper tantrums*, although more common in the pre-school age, are also encountered in the primary grades.
5. *Children's fears*.—
  - (1) Fears are varied and potent.
  - (2) 60-75% of children's fears in the primary stage are of unreal things, and hence unnecessary. (Jersild.)
  - (3) While home and community teach many of these, the school should avoid making matters worse by teaching fear-provoking fairy tales in Grades I, II, III.
6. The school should strive to develop emotional behavior patterns of *moderate* strength in socially-acceptable situations.

## PERSONALITY

1. “The sum-total of one's behavior tendencies.”
2. The primary child has large number of behavior patterns fully developed as result of home and community influences.
3. Behavior patterns at this level are not *homogeneous* or *consistent*, because of the child's failure to rationalize his behavior.
4. As a result they can be altered more easily than later.
5. *Undesirable personality adjustments*, usually arising out of thwarting: Surrender, inferiority complex, introversion types, rationalization types, defence and escape mechanisms, infantilism, or regression, submission, negativism. These are mostly forms of escape from reality.
6. Remedial treatment must require the facing of reality.
7. Positive personality adjustments, which may become undesirable in extreme form: dominance, extroversion, independence.



## THE CHILD OF THE JUNIOR GRADES (IV, V AND VI)

### *A Psychological Profile*

This period of child development covers roughly the ages of 9 and 11 years, and Grades IV, V and VI. It has been called the *Period of Individualism* or the "*Big Injun*" Stage. It must not be thought of as a definite stage or level of development which persists for any length of time, but rather as a composite picture of the child of the junior grades, consisting of many aspects of growth and development in different fields of activity, through which all children pass during these years.

### *Physical: Sensori-motor Learning*

#### GROWTH

1. Growth is slow during the first two years of this period.
2. In the eleventh year, girls usually show a pre-adolescent spurt in growth particularly apparent in body weight and size of bones.

#### HEALTH

1. Usually one of the healthiest periods of life.
2. Clear complexion, proper respiration usual: digestive complaints uncommon.
3. Comparative immunity to diseases of children at this time.

#### STRENGTH

1. Steady improvement noted.

#### VISION

1. Increased ability to make fine eye-movements permits extensive activity in reading.

#### PHYSICAL DEFECTS

1. Few defects apparent. Chronic conditions, such as diseased tonsils and adenoids, usually have been attended to during the primary period.

#### MOTOR ABILITY

1. Steady growth in motor ability. On the Brace Motor Ability Test, nine-year-olds passed 7.5 tests, ten-year-olds passed 9 tests, and eleven-year-olds passed 11 tests.
2. In large-muscle activity there is steady improvement.
3. In finer muscular co-ordination improvement is also steady, the handicap of immature vision being largely outgrown.
4. In bodily movement and co-ordination the child reaches a degree of grace and agility during this period not equalled again until later adolescence.

#### PLAY INTERESTS

1. Play activities increase in variety during this period.

2. Growing maturity enables them to explore their immediate environment intensively.
  3. The imaginative type of play activity decreases, while intellectual types of play increase.
  4. Their games become increasingly socialized; teamwork becomes prominent at 9 or 10 years and increases until after 16 years.
  5. Girls engage less and less in doll play after 9 years, until it almost disappears at 13 years.
  6. Girls enjoy cooking, sewing, basketball, folk-dancing.
  7. Boys engage in athletic competition, competitive games, woodworking and general science activities.
- N.B.—These interests have a *social* basis as well as *psychological*.

#### DRAWING

1. Greater attention is paid to correct representation of objects as the child becomes more critical and is less easily satisfied.
2. Sound teaching, guidance and encouragement are needed at this time: failure causes children to cease trying.

#### CONSTRUCTIVE ACTIVITIES

1. Steady improvement in construction is noted if opportunity and tools are available. Enterprise activities should prove valuable.

#### READING

1. Reading ability increases steadily as vision matures; size of type may be gradually reduced.
2. At this time testing and remedial work in speed of reading and accuracy of comprehension are desirable.

#### HANDWRITING

1. Steady improvement is possible as a result of improved motor co-ordination and maturation of eye-movements.

#### MUSIC

1. Since sense organs are almost mature and fine muscular co-ordinations are now possible, instrumental music may be studied with profit.

#### *Mental: Associative and Rational Learning*

#### INTELLIGENCE

1. Steady, continuous and uniform in growth.
2. A definite "slowing down" is evident in duller children by the age of 10 or 11 years.
3. Environmental stimulation and enriched experience are necessary for continued growth.

#### MEMORY

1. It improves steadily, but is still inferior to adult memory.

2. There is an increase in *logical* as opposed to *rote* memory, but memory is still preponderantly mechanical.

## IMAGINATION

Verbal imagery tends to replace visual imagery.

## REASONING

1. Steady growth in comprehension of abstract words and symbols.
2. Knowledge is still not organized logically, and critical thought is not usual.

## ATTENTION

Improvement in range, span and duration.

## READING AND LITERATURE

1. Reading interests increase and broaden during this period.
2. Interest in fairies and supernatural beings appeal at the beginning of this stage, but decline towards 11 years.
3. Surprise, action, conversation, plot, adventure, children's humor and the heroic appeal at this level.
4. Repetition and refrain lose their attraction.
5. Wide voluntary reading of suitable type should be encouraged.

## ARITHMETIC

1. At this stage proper habits of work as well as speed and accuracy in computation should be stressed.
2. The important mathematical power developed on this level is mastery of the use of multiples, not only of one, but of groups considered as one.
3. Growing out of this is the use of fractions, sub-multiples, skill work, graphs and ratio.
4. This develops the idea of invariable and necessary relationships which make possible exact inferences and predictions—a reasoning pattern applicable to all mathematical and scientific aspects of life.

## CHILDREN'S COLLECTIONS

1. More than half the children between 9 and 14 have collections.
2. Since collections may be valuable or almost worthless, encouragement and guidance in this field of child effort should be given.

## LEARNING

1. Since the child is striving to realize himself in the group during this period, the social aspect of learning should receive emphasis.
2. Proper habits of studiousness should be required.

3. Unsatisfactory progress is often due to the school's failure to recognize the social needs of the child.
4. Since this stage is one of self-discovery and self-realization, there is frequently friction between child and school; especially if the latter is of the old-fashioned teacher-centred type.
5. Organization of the school in harmony with the child's psychological needs demands an active situation of a social nature, and co-operative effort marked by child purposing.

### *Social, Emotional: Personality*

#### THE PERIOD OF INDIVIDUALISM OR "BIG INJUN" STAGE

1. A stage during which increased powers of self-control and self-direction enable the child to strive to escape from the domination of adults, whether parents or teachers, and to discover themselves as autonomous individuals.
2. The "Big Injun" aspect of this period, illustrated by their interest in scouting, camps, hunting, gangs and clubs, is an attempt to escape from adult restriction, and to define their own personalities in free association with their fellows.

#### SOCIAL

1. The child exhibits readiness for social adjustments of his own choosing. Increased freedom permits exploratory activity along these lines.
2. The gang furnishes the social situation and experience which the child requires; it permits activity, excitement and adventure. Delinquency frequently follows unsupervised gang activities.
3. The Scouts and Guides and like organizations satisfy the child's desires in a controlled situation.
4. Rivalry or individualistic competition can be replaced by gang spirit, team spirit, and class or group loyalty.
5. A socialized school will provide a social situation in which the child will learn how to co-operate in the pursuit of social ends, and to get along with others. Resistance to adult suggestion and over-supervision increases in this period.
6. Leadership becomes prominent in the social units into which the children organize. The leader is only slightly above the average of the group in intelligence.

#### EMOTIONAL

1. Temper tantrums disappear as more subtle methods of attaining ends are adopted.
2. Anger reactions arise from thwarting in adult-centred non-social situations.



3. Fears increasingly hinge on the real rather than the imaginary, and usually relate to situations with which the child is unable to cope.
4. Jealousy arises from failure, and from doubt of one's abilities.
5. Generally the emotions of the child of this division are shallow and transitory.
6. The school must strive for emotional patterns of moderate strength, associated with socially-acceptable behaviour tendencies.
7. Moodiness must be guarded against by making the school a socially satisfying situation.

#### PERSONALITY

1. The integration of the personality or the bringing into homogeneity and consistency of the child's behaviour patterns is proceeding at this level, but is still far from complete.
2. The natural tendency to self-realization leads the child to egoistic conduct. Exploratory activity along the line of swearing, fighting, smoking and boisterousness may be expected, and must be directed into new channels.
3. The undesirable adjustments referred to in the preceding profile occur here, and the remedial treatment there suggested applies here.

#### SEX

1. At this level the sexes play less together, because of divergent interests.
2. There is much teasing and antagonism, and "showing off" before the opposite sex.
3. Sex education is desirable in this pre-adolescent level.

#### HUMOR

1. The child is amused at the novel, the grotesque and ridiculous.
2. His wit is inclined to be rather coarse, harsh and "salty."

### III. GUIDING PRINCIPLES OF THE PROGRAMME

The *organismic* nature of child growth and development, when considered in close relation to the aims and objectives set forth above, puts on the school a responsibility for the total *education of the child*, and in consequence can lead only to the conclusion that the curriculum, and the classroom procedures that give it life, must be flexible and dynamic, and designed to stimulate growth in many directions, and to provide the greatest possible opportunity for socialization. The classroom programme, in other words, must be such that the child will be encouraged to perform intellectual activities,

such as reading, studying, evaluating and reasoning, and besides be led to participate in the undertakings of democratical organized social groups, to co-operate with others in the planning, to manipulate and work with physical materials, and to enjoy a variety of satisfying experiences which have significance for his own living.

The history of Education exhibits a continuous struggle between those forces and educational procedures which formalize the school and those which make it a place of natural freedom; one in which the artificiality and unreality of institutionalized education, though not completely overcome, is nevertheless substantially mitigated; one in which the child may live in happiness and yet profit from his experiences through their interest, meaningfulness, and appropriateness for his level of maturity. The present tendencies of elementary education today, in Alberta and elsewhere, tendencies toward educational experiences that serve the child rather than the formal subject, all stem from the revolt of a coterie of European educational philosophers and practitioners, Rousseau, Pestalozzi and Froebel, to mention the best-known names, against the formalism, rigidity, narrowness and inhumanity of the common schools of their day. Shorn of irrelevant elements, it was their view that the child should be regarded for what he is, a child and not an adult, that the school should be a place of happiness and interest for him, and that his true nature as an active rather than a passive being should be recognized in determining what he shall do while in school. These ideas have taken root and borne fruit very slowly. Pestalozzi conducted his first school during the time of the American Revolutionary War. Here and there they established themselves in one or more forms, in the kindergarten movement, in the schools of Montessori, DeCroly and Susan Isaacs, under John Dewey at Chicago, and during the present century on this continent and elsewhere in an increasingly large number of schools and school systems.

Collectively these ideas and attitudes and the educational practices which have issued from them are referred to as the *Activity Movement*. The programme of studies and the educational practices which are recommended for Alberta schools are a part of that movement. It should be kept in mind, however, that the Activity Movement is not one but many. There is no programme of studies nor any set of procedures which specifically represents it. Rather there are underlying principles, attitudes and points of view with respect to what education should accomplish, and how it should regard the child, from which is developed a programme and procedures that are reasonable and appropriate for the conditions prevailing. Although the programme of studies here presented may be called an activity programme, nevertheless it is in no sense one which is borrowed from another system or applied without regard to the nature of the environment in which it must operate. Rather it is a home-grown product carefully developed in the light of the needs, opportunities, and limiting conditions as

they are to be found in and about Alberta children in Alberta schools.

What are these underlying principles or attitudes which have suffused the preparation of the present programme of studies and, what is much more important, are expected to colour the educational experiences of girls and boys in our schools?

### 1. THE CHILD AND NOT THE SUBJECT TAKES FIRST PLACE

This in no sense means that the child has no use for facts, for skills, or for generalizations, but rather that the significance of these cannot be determined apart from the child, and that they must be learned not as arbitrary prescriptions apart from child reality but in terms of the child and his significant environment.

It follows that subject-matter boundaries will be much less precise than they have been, the important thing being that the fact, skill or principle has meaning and significance rather than that it be properly classified. Classification may be left until much later in the life of the individual.

### 2. THE CHILD SHOULD ENJOY A SUBSTANTIAL DEGREE OF FREEDOM

This will manifest itself in two main directions. First, there will be greater physical freedom, less holding of the child to rigid passivity, freedom to move, to act, to manipulate, to search, or to do anything which will promote learning and which is not inconsistent with the rights of others to pursue their legitimate activities. It is a freedom which must be curbed by self-restraint and respect for social conventions, and can be permitted only to the degree that capacity to use it properly is displayed. Nevertheless the school should encourage its progressive expansion so that the child when he leaves school has learned that freedom brings duty and responsibility.

Second, there will be *freedom from the tyranny of intellectual authority*, freedom for the child to wonder, to question, to test and to conclude, being guided by the greater experience and wisdom of his teacher, but being led to appreciate and understand rather than to accept unquestioningly. It is true that there will be much which the child at various stages in his development will have to accept on faith because of his lack of mental maturity and paucity of experience. Nevertheless, the new procedures of the classroom offer the child many more opportunities of thinking for himself than were offered by the traditional procedures, to the enormous benefit of his preparation for intelligent citizenship in a democratic society.

### 3. THE SCHOOL SHOULD OPERATE AS A SOCIAL ORGANIZATION

Physical proximity of a number of individuals does not necessarily produce a social group. A number of children seated in a classroom may carry on their school work in a most individualistic manner. But life is both individual and social.



Its social aspects are continually increasing. So while the school seeks to develop to the highest degree of useful effectiveness the many abilities which the individual child possesses, it must have due regard for the effect of these abilities on others. A school organized so that the child's whole performance is individual, with competition and invidious comparisons made prominent, gives little opportunity for the development of social qualities that are basic to the functioning of a democratic society. It is essential that group activity, group planning, group responsibility, group evaluation and group control have a prominent place.

#### 4. THE CHILD AS WELL AS THE TEACHER SHOULD HAVE GOALS

Behind every act in the school there must be an educative purpose. But it is not enough for effective learning that only the teacher see in the act something of value. The child, too, must see the value and accept it as a goal. His conception may be very different from that of the teacher. He thinks in terms of a display of work to be shown to parents or other pupils, or the completion of a model which works; whereas the teacher thinks in terms of skills developed, information gathered, and opportunities for social growth. It is meaningful and significant effort and activity that is truly educative. Memorization and cramming are not good enough. Hence the programme of the school should be so carried forward that pupils are busy at things in which they find interest, which have some significance to them as children, and which lead to the achievement of a goal or purpose which they regard as worth attaining. Such goals obviously must be *objective*, that is, capable of being clearly envisioned beforehand; they must be *immediate*—not so remote as to permit the loss of interest, and *accessible*—with the power of the child to achieve.

#### 5. THE WORK OF THE SCHOOL SHOULD BE ORGANIZED, IN LARGE MEASURE, AS COMPREHENSIVE AND MEANINGFUL UNDERTAKINGS

These are variously referred to in the educational literature as units of work, activities, projects, or enterprises. Such undertakings will be centered in the interests of the children, not predetermined by prescribed subject-matter; and then will tend to obscure subject-matter boundaries, though at the same time bringing to the child a wealth of opportunity to develop skills, to acquire information, and to comprehend generalizations, motivating more effectively and naturally his practice, his reading and his reasoning.

Such enterprises will provide opportunity for socialization since they will be class or group undertakings, though they will provide also opportunity of the exercise of individual interest and ability, but always related to the activity of the group. Since there will be multifarious activities as components of the total enterprise, including manual and physical activities as well as social and intellectual, opportunity for freedom of the kind described above will always be present.

6. IT IS OF THE ESSENCE OF SUCH A PROGRAMME THAT THERE BE ENCOURAGEMENT OF INITIATIVE BOTH FOR THE PUPIL AND FOR THE TEACHER

With regard to the former, it will be seen that such is inherent in child participation in the planning of activities. In the case of the teacher, it is of the spirit of the activity movement, and of this programme, that the amount of prescription be reduced and the amount of discretion given the teacher be increased. The teacher should be in the best position, knowing the child, knowing the environment, and knowing the school, to determine what sort of educational experiences are most useful. Hence, although the programme is set forth in considerable detail, it has been designed for guidance rather than as a compendium of prescribed materials.

*Reports on Pupil's Progress*

The Department of Education has recently issued a new form of *Report on Progress* of pupils in Divisions I and II, for the use of teachers and Divisional Superintendents. In this form an attempt has been made to show parents and teachers how the objectives and principles of the new programme can be worked out in practice. Two sentences addressed to the parents may be quoted here: "This report is not designed for the purpose of comparing the pupil with others of his class, but to inform the parents of the progress he is making in all-round development." "It is the belief of the school that the health, habits, attitudes and social tendencies of the child very largely determine his learning ability and his ultimate success in life."

#### IV. THE PROGRAMME AND THE SCHOOL

The twelve grades in Alberta schools, under a scheme of organization which became effective in September, 1936, are grouped in the following manner: Grades I to VI constitute the Elementary School; Grades VII to IX, the Intermediate School; and Grades X to XII, the High School. In this book will be found the revised Programme for the Elementary School.

*The Grades and the Divisions: Promotions: Reports*

In strict usage, the term "grade" signifies a step of advance along a scale of attainment in a given "subject," or type of school work, the successive steps corresponding to the successive years of a child's school life. Thus, Grade I represents the average or normal attainment of the whole group of beginners by the end of the first school year, and Grade VI represents the average or normal attainment of the whole group that has completed six years in school.

Less strictly, the term "grade" is used to denote the basis of pupil classification. All beginners are "in Grade I," where they remain until they have reached the Grade I level of attainment in each of the Grade I "subjects," or the average Grade

I level of attainment in all of the subjects taken together. Then they are "promoted" to Grade II; and later to succeeding grades in the same manner. Since, however, a pupil may advance more readily in one subject than another, his *grade status* may differ for different subjects. He may, for example, have reached by the end of his third year at school the Grade III level of attainment in Language, but only the Grade II level in Arithmetic, and the Grade I level in Reading. In what "grade" should he be placed?

This programme recognizes the fact of individual differences, and draws from this fact the inference that the individual child's progress, either as a whole or with respect to any particular "subject," activity, skill or function, cannot be measured by the length of time spent in school. Consequently, this programme uses the term *grade* strictly, to denote merely a *level of attainment in any given subject, activity or element of the school programme*. The successive levels of attainment will, of course, be the average levels for successive age groups; but some pupils simply cannot "measure up" to the average; and some, on the other hand, will go far beyond it. Those who cannot reach the "normal," "average" or "standard" are not to be regarded as "failures;" and care must be taken to see that they are not treated as "casualties." They are simply children whose rate of progress is different. Nothing has done more to wreck the personality of many children than the school's futile attempt to enforce "standards."

As distinguished from grades, the *divisions* are units of school organization and classification. Division I comprises all first-year, second-year and third-year pupils, and Division II all fourth-year, fifth-year and sixth-year pupils. There may be a few fourth-year pupils in Division I; and a few second-year, with perhaps a few seventh-year, pupils in Division II. If pupils are classified by grades, Division I will comprise Grades I, II and III, and Division II Grades IV, V and VI. In this classifying sense, Grades I, II and III are the *Primary Grades*, and Grades IV, V and VI the *Junior Grades*. More properly, however, and for the purposes of this programme, the term *Division I* refers collectively to *first, second and third-year pupils*, and *Division II* to *fourth, fifth and sixth-year pupils*. This use of the terms is desirable in that it discourages the old notion that pupils are not to be "promoted" until they have "passed" in Arithmetic and Reading — and everything else. For pupils within the same Division, teachers and parents should have little concern with regard to promotion. For promotion from Division I to Division II, or from Division II to the Intermediate School, the main determining factor will be *social maturity*. In the majority of cases, pupils will earn promotion by the natural process of growing a year older. According to the objectives and principles set forth in the preceding parts of this Introduction, school life is *community living*, and school progress is *total growth*. To promote pupils solely on the basis of attainment



in Reading or Arithmetic is to deny the fundamental validity of this programme.

In this connection teachers will observe that the new form of *Report on Progress*, noted above, makes no mention of "grades," "tests," "examinations," "marks," "passing" or "promotion." This traditional jargon is one of the abstacles barring the way to better education for Alberta children.

For one-room schools, therefor, the "grade" will no longer serve as the basis of classification and promotion. The grade system, while often a useful or necessary device in school organization, imposes a rigid, mechanical restraint on pupil progress, ignoring the recognized irregularities in child development. In one-room units it is now possible to escape from servitude to the grade system, and to introduce a much-needed flexibility in organization. Pupils will here be classified by divisions. For village, town and city schools, the grade may still be a necessary basis of organization. In two-room or three-room schools, it will be desirable wherever possible to group the pupils of Division I, or of Division II, under one teacher. In some schools of four or five rooms, it may be impossible to avoid grouping third-year pupils with fourth-year pupils. In such cases, the principal should do all in his power to minimize the rigidity of the grade organization, by affording opportunities for re-grouping in the social activities and experiences. The great aim of the new programme is to encourage flexibility in organization, and to adapt instruction to individual needs.

### *The Programme*

The "*Alberta Programme of Studies for the Elementary School*" is an activity programme, providing for the classroom application of activity procedures and techniques to curricular or instructional materials that have been organized partly as *subjects* and partly as an *integrated sequence*.

The subjects are Reading (including Literature), Language (including Speech Training, Spelling and Writing), Arithmetic, Physical Education, Art and Music. (For content outlines, see page 160 and following pages.)

The integrated sequence includes the materials of Social Studies (that is, History and Geography), Elementary Science, and Health. (See pages 51 to 61.)

### *Integration*

The curricular or instructional materials—the "content" of any school programme may be grouped in two main ways: (i) in *subjects* or in subject-matter categories, and (ii) in *integrated units* of work. In the first revision of this programme both ways of grouping were followed: outlines were set forth for all of the traditional subjects except History and Geography. For these two subjects the curricular materials were integrated, forming what was called "Social Studies." In the present revision of the process of integration has been

carried a step farther: *the Social Studies have in turn been re-integrated with Elementary Science and Health by use of the general theme—Basic Human Needs.* The next step will be to include within the integration the *appreciational* subjects, such as Music, Art and Literature, and with these a good deal of Language and Arithmetic. In a fully integrated programme the names of subject-matter categories will disappear entirely.

*It is quite possible to have an integrated programme that is not an activity programme.* Social Studies in the intermediate and high-school grades and General Science and General Mathematics in the high-school grades are examples of integrations that do not necessarily require activity procedures in the classroom. Integrated curricular materials may be “presented” by means of the subject-matter-set-forth-to-be-learned procedures, as Kilpatrick terms them, in formal, or even in informal, “lessons.” But on the other hand, *a genuine activity programme cannot be carried out without a considerable amount of integration.* An activity leads naturally to integration; because the teacher must find scope enough for the activity to make it real and meaningful.

In order to promote this type of integration in the classroom, the former Programme of Studies directed teachers to plan comprehensive activities, or enterprises, with the pupils, and to select from many or all of the subject outlines the instructional materials that would be required. Moreover, the Programme described some illustrative enterprises, and gave outlines for many more. The correlations and integrations so brought about, however, were found to be “spotty” and casual, lacking the coherence or sequence of the genuine integration. Often the comprehensive or multiple-track enterprise forced an unnatural or artificial integration, “dragging in by the ears” materials from all parts of the curriculum.

The present programme has therefore attacked the problem of integration more directly. In place of suggested and illustrative enterprises, completely worked out, together with the outlines of others, this revision exhibits “ready-made” integrations of curricular materials, including all the materials for Social Studies, Elementary Science, and Health, and a very considerable portion of those for Literature, Language, Music and Art. Since the integrated material is ready for immediate use, the teacher will have less responsibility for integration on the content side of an activity or enterprise, and more time to shape the enterprise in terms of meaningful and purposeful pupil activity. (For a full description of these integrations, see on pages 44 to 46 of this book the “Guide to the Integrated Programme”—the “Grid”—together with the elaboration of the Guide on pages 62 to 158.)

### *The Enterprise*

The *enterprise* is simply an informalized classroom activity of the pupils that has a meaning within the world of



their experience, a purpose which they freely accept and a value which they desire. The enterprise may be a single-track or a multiple-track activity. The former has an interest-centre such as may be found in different phases of the "Themes of Social Living," shown on pages 44 to 46, below. It has a relatively narrow range of content. The comprehensive, multiple-track activity will be used less frequently than the former, because it is more elaborate and therefore requires sustained planning and effort. It will include materials from the complete range of the Programme: Social Studies, Elementary Science, Health, Physical Education, Reading, Literature, Language, Music and Art. A full exposition of the *enterprise* and the *enterprise* procedure will be found on pages 33 to 43, below.

The disappearance of set enterprises from the Programme does *not* mean that the use of the enterprise procedure is optional for the teacher; nor that the enterprise procedure is to be used only for the integrated part of the Programme. *On the contrary, the enterprise or activity procedure is prescribed for use in all elementary-school classrooms*, and is specifically required not only for classroom work in Social Studies, Elementary Science, and Health (the integrated part of the Programme), but also for the greater part of the work in the *appreciative subjects*—Literature, Art and Music, and for a substantial part of the work in Language, Reading and Arithmetic.

### *Formal Teaching—"Lessons"*

There has been much discussion amongst authorities on the relation of "skills and drills" to the enterprise. There are two views: first, that skills can be mastered effectively only *in a series of drills and drill lessons*, even though the learning of the skills has been motivated in an enterprise; and second, that a rich variety of *successive meaningful experiences* is more effective for this mastery than drills. Those who take the first view maintain that when the need for skills arises in the course of an enterprise, the teacher must see to it that there is a sufficient mastery of the skills to enable pupils to complete the enterprise successfully. The enterprise may have shown the need and supplied the motivation, but it cannot effect the mastery, for which formal instruction is necessary.

On the other hand, it is a fact that a great many children of only average intelligence can learn to read by the natural or *activity method*, which is that of placing the children in an interesting reading environment and allowing them to learn for themselves whenever they are ready. Those who take the second view are undoubtedly right in recommending the principle of successive meaningful experiences. For example, this principle is now considered valid for instruction in Arithmetic, whether it is applied within or without the enterprise.

It may be concluded that the social need for ability to read and write, and the social demand of conformity and accuracy in language and number, make it expedient that the

teacher provide, for all but the very bright pupils, special training in these "fundamental skills," in addition to the training brought about by way of the enterprises. In these subjects, the teacher will consult the outlines for levels of attainment and minimum requirements. In the case of Reading, especially where progress is by definite stages, it will be necessary to keep account of the pupil's progress in the manner proposed in the outline. This Programme, therefore, sanctions the teaching of *formal lessons* for the following purposes:

1. To provide *special or remedial training in the fundamental skills* of Reading, written and oral Language and Arithmetic; and to a less extent in the skills of Art and Music. *But even in the fundamental skills the teaching of formal lessons must not pre-empt the whole field of instruction.* Here the enterprise is to be used when its use is natural and effective. Able teachers will find frequent opportunities for this use of the enterprise.

2. To remove a special difficulty that blocks further progress in an enterprise.

3. To furnish important information or knowledge that is required in the course of an enterprise, when the pupils are without access to reading and reference material.

4. To economize time for work in speech training, verse speaking and choral speaking by giving instruction to a whole room or division. In many one-room schools it will be expedient to treat Music and Physical Education in this manner.

### *The Cycle*

It has already been suggested that in one-teacher schools the division, rather than the grade, should be the unit of organization; and for this purpose the integrated part of the programme for Division II has been divided into three sections. The students of this division are to attempt only *one* of these sections in a single year, the others being completed in succession in the remainder of a three-year cycle. This arrangement will give the rural school the great advantage of larger and more natural social groups for this portion at least of their activities.

### TEACHERS' PROFESSIONAL LIBRARY

A. Books dealing with the more theoretical aspects of education and of the activity programme.

These make good professional reading or may serve as a basis for group discussions.

*Democracy and the Curriculum*: Third Year Book of the John Dewey Society—Appleton-Century.

*The Child-Centered School*: Rugg and Shumaker—World Book Co.

*The Activity Program*: Melvin—McClelland and Stewart, Toronto.

✓ *New Horizons for the Child*: Cobb—Avalon Press, Washington.

✓ *The Activity Movement*: Thirty-third Year Book of the National Society for the Study of Education, Part II—Public School Publishing Co., Bloomington, Ill.

✓ *Remaking the Curriculum*: Kilpatrick—Newson and Co., N.Y.

✓ *Progressive Education at the Crossroads*: Bode—Newson and Co.

✓ *An Evaluation of the Elementary School*: McGaughy—Bobbs-Merrill, N.Y.

✓ *The Community School*: Society for Curriculum Study—D. Appleton-Century, N.Y.

✓ *Preface to Teaching*: H. W. Simon—Oxford Press.

B. Books of a more practical nature dealing with actual classroom materials and procedures, and containing much illustrative matter which may be used by the teachers as a guide. (For more specific materials see the subject outlines.)

✓ *What is the Activity Plan of Progressive Education*: Burr—C. A. Gregory Co., Cincinnati.

✓ *A Teacher's Guidebook to the Activity Program*: Lane—Macmillan.

✓ *Teacher's Guidebook to Child Development* (Two volumes—Primary and Intermediate): State Dept. of Education, Calif.

✓ *Creative Expression*: Progressive Education Association—John Day, N.Y.

*Units of Work—Indian Life and the Dutch Colonial Settlement*: Keelor and Sweet—Bureau of Publications, Teachers College, Columbia University, N.Y.

*A First Grade at Work: A Non-Reading Curriculum*: Wright—Bureau of Publications, Teachers College, Columbia University.

*The Social Studies in the Primary Grades*: Storm—Lyons and Carnahan, Chicago.

✓ *Educative Experiences Through Activity Units*: Clouser, Robinson and Neely—Lyons and Carnahan, Chicago.

✓ *Activities in the Public School*: Gustin and Hayes—University of North Carolina Press, Chapel Hill, N.C.

C. Books relating to child growth and development, learning, intelligence testing, personality, mental hygiene, and other topics of psychological importance in our schools.

*Child Psychology*: Brooks—Houghton Mifflin.

*Child Psychology*: Morgan & Rhinehart.

*Child Psychology*: Jersild—Prentice-Hall.

*Developmental Psychology*: Goodenough — Appleton-Century.

*Handbook of Child Psychology*: Murchison—Clark University Press.



*The Adolescent, His Conflicts and Escapes*: Schwab and Veeder—Appleton-Century.

*Principles of Adolescent Psychology*: Conklin—Holt.

*Educational Psychology*: Skinner—Prentice-Hall.

*Educational Psychology*: Stroud—Macmillan.

*Psychology of Learning*: Davis—McGraw-Hill.

*Readings in Educational Psychology*: Skinner—Farrar & Rhinehart.

*Educational Psychology*: Trow—Houghton Mifflin.

*Psychology of Exceptional Children*: Vols. I, II: Scheide-  
mann—Houghton Mifflin.

*Education of the Slow-Learning Child*: Ingram—World  
Book Co.

*Problem Children*: Bentley—Norton.

*Measuring Intelligence*: Terman and Merrill—Houghton  
Mifflin.

*Intelligence Testing* (Revised Edition), Pintner—Holt.

*Conflicting Psychologies of Learning*: Bode—Heath.

*Modern Psychologies and Education*: Ragsdale—Mac-  
millan.

*Psychological Foundations of Education*: Gray—Ameri-  
can Book Co.

*Seven Psychologies*: Heidbreder—Appleton-Century.

*The Wholesome Personality*: Burnham — Appleton-  
Century.

*Great Experiments in Psychology*: Garrett—Appleton-  
Century.

*Psychology of Adjustment*: Shaffer—Houghton Mifflin.

*Mental Hygiene and Education*: Sherman.

*Keeping a Sound Mind*: Morgan—Macmillan.

*Personality Adjustments and Mental Hygiene*: Wallin—  
McGraw-Hill.



# ENTERPRISES

---

## NATURE OF ENTERPRISES

In the elaboration of each of the topics listed under the basic human needs in the "Guide to the Interested Programme" there appears the heading "Suggested Activities for the Enterprises." It is to be noted that all of the activities in which the pupils engage should be *purposeful*, that is, they should lead to some of the *outcomes* mentioned earlier in the programme. If the teacher is to organize her room for desirable child-living, the activities should not only be purposeful but should also grow out of the pupil's interests and needs. Since the school is to be regarded as a form of community life in which pupils make social adjustments similar to those that will be demanded of them as citizens in after life, the activities should approximate life situations. The most satisfactory method of organizing the varied experiences of the pupils is to have many of them centre in one theme. *We may consider an enterprise as a series of purposeful activities arising out of the pupils' needs and interests and revolving about one central theme.*

## NUMBER AND LENGTH OF ENTERPRISES

No attempt is made in this programme to prescribe certain enterprises to be carried out by the pupils or to indicate either the number of activities to be attempted during the school year or the time to be devoted to a specific problem. The choice of the enterprises to be undertaken by a particular group of children has been left to the judgment of the teacher, because a wise selection will take into consideration such factors as the interests and previous experience of the pupils, the background of the teacher, and the resources of the school and community. In both Division I and Division II all enterprises should form part of a three-year plan dealing with the themes of social living listed in the Guide. An enterprise in Division II on Life in the South Sea Islands would naturally involve activities dealing with the nine basic human needs. In other words, it would cut horizontally across the topics listed in Section A for this division. An enterprise such as Food Through the Ages would cut vertically through the pattern and include topics listed under the three sections in Division II. A perusal of the topics and activities dealt with in the suggestions for an enterprise on the Story of Wheat will readily disclose the fact that they cut both horizontally and vertically through the pattern. Many of the activities listed in this enterprise come within the scope of the three sections on Food, while others belong in the areas of Work, Transportation and Government.

In this integrated programme pupils are required to engage in purposeful activities every day throughout the school year. There is accordingly no good reason for specifying the number of enterprises to be carried out. In a classroom in charge of a teacher who interprets this curriculum correctly, no sooner will one enterprise have been completed than plans for the organization of a second will be under way. The number covered in the course of the school year will also be governed to some extent by the time devoted to specific enterprises. In this matter also teachers must exercise good judgment. One enterprise may be completed in two weeks, while a second may require two months. The length of the enterprise will be determined by the nature of the theme, the experience and interest of the pupils, the available reference materials, and many other factors.

### TYPES OF PURPOSEFUL ACTIVITIES

We may divide purposeful activities of the pupils into four classes: those in which the learner gives *expression* to his ideas in some concrete form; activities where the purpose is to enjoy an *aesthetic* experience; activities in which the pupils undertake to *acquire* certain fixed *skills, ideas, or habits*; finally, those in which the learner seeks the solution to some problem.

In the first class we may include all forms of manual arts, writing and acting plays, writing original stories and poetry, composing music, interpretative dancing, etc. In the direction of such activities it is of paramount importance for the teacher to satisfy herself that the pupils have acquired clear-cut ideas before allowing them to proceed with the various types of expression. Lack of supervision in this matter often results in much wasted time and mediocre work. If a boy expresses a desire to make a model aeroplane, the teacher may suggest that he examine reference books to find out the important parts of a plane and the function of each part. She may then ask him to make a report to his classmates on these points. Only when this has been done to the satisfaction of the teacher should the pupil be allowed to devote his attention to the construction of the aeroplane.

Activities where the dominating purpose is to enjoy an aesthetic experience include enjoying stories, poems, songs, musical selections, pictures, and other works of art. Specific learning is involved in the third class of activity in which the pupils undertake to make some response automatic and fix some knowledge, habit, or skill. Such activities should be given a prominent place in all enterprises. The fourth type listed is popularly known as problem-solving. While the whole enterprise set-up may be regarded as a problem-solving situation, yet during the carrying out of activities pupils will often raise questions which perplex them. When Edmonton is mentioned in an enterprise on Alberta Past and Present, some pupils may ask why this city should have developed much more rapidly than other centres of population in central

Alberta. When such a situation arises, the activity-minded teacher will not always undertake to answer the question, but will direct the efforts of the pupil towards an answer or solution.

In the light of this brief discussion of the types of purposeful activities, teachers should appreciate the fact that a proper balance is to be maintained. All four types of activity should find a place in the enterprise. One type should not be allowed to predominate to the exclusion of the other three.

### MAKING TENTATIVE PLANS FOR AN ENTERPRISE

When the teacher has made her choice of a possible enterprise, she should enrich her own background in the subject-matter of the problem through reading and research. She should also list possible approaches that would give consideration to the pupils' previous experiences and arouse their interest in the new undertaking. For one enterprise the teacher may find that the most suitable approach is through the medium of a number of selected illustrations posted on the bulletin board in the classroom. The reading of a story may be the best method of stimulating the interest of the children in another group of purposeful activities. In a third instance the teacher may decide that an excursion will best serve her purpose. In some cases she may use an event of current interest as the avenue of approach to the enterprise.

In planning the enterprise the teacher will find it worth while to plan in considerable detail many purposeful activities that might be undertaken by the pupils. She should also keep in mind the forms which the culminating activity may take. Lastly, she should give consideration to the means by which she and her pupils may evaluate the outcomes of the enterprise.

### INITIATION OF THE ENTERPRISE

Whatever form the approach to the enterprise may take, it must be designed to arouse the interest of the pupils, so that they will be eager to attack the new problem. When this objective has been achieved, the pupils should be led to ask questions and make suggestions about the activities in which they wish to engage. These suggestions may be listed on the blackboard. In some instances it may be necessary for the teacher to give leads in the matter of possible undertakings; but the final choice should rest with the pupils.

The feasible activities which the pupils wish to carry out will usually revolve about four or five central ideas, which may be regarded as problems within the enterprise. If the class is large, the teacher may have the pupils organize themselves into large committees, each group being held responsible for the investigation of one problem. When there are only a few pupils in the class, it will probably be found advisable to have the small groups engage in activities linked up with one problem. When one problem has been dealt with, the pupils may concentrate their attention on a second phase of the enterprise.



## DEVELOPMENT OF THE ENTERPRISE

A few minutes at the beginning of each period assigned to group activities may be devoted to planning the work to be done. One of the teacher's tasks will be to make sure that each individual knows what he is to do and how he is to go about it. One of the pupils should act as chairman of the committee. When the members of the committee have done some research work on their problem, the chairman should be called upon to make a report to the whole class. Later reports by other members of the committee should indicate the progress that is being made from day to day. In order that all pupils may assume responsibility, the teacher should see that during the course of the school year every child has been in charge of a group.

An activity-minded teacher will consider all research reading carried out by pupils as exercises in *Silent Reading*. She will also regard all reports as practice in *Oral and Written Language and Oral Reading*. These reports will provide her with many leads for remedial work to meet pupils' needs in English, and hence will determine to some extent the nature of the work during the periods devoted to formal instruction in Language and Reading.

Many teachers follow the commendable practice of keeping a plan-book, in which they record from day to day the progress being made in the enterprise by the various groups. Pupils should be taught to evaluate their own work by considering such questions as the following: Why are we carrying out this activity? How well are we doing it? What part am I taking in the activity? As the teacher observes the pupils at work and the contributions that each pupil is making to the undertaking, she should keep in mind the outcomes of the integrated programme. As the enterprise draws to a close, there should be a check-up for actual outcomes of the undertaking.

## CULMINATING ACTIVITY

The functions of the culminating activity are to make a final disposition of the work done and to have the pupils judge the extent to which they have accomplished what they set out to do. The culmination may take such forms as an exhibit of the work done, a play, a movie-box show, or a programme which parents and pupils in other classes are invited to attend. This activity should be of a very informal nature and be organized by the pupils rather than by the teacher.

## CONVERTING THE CLASSROOM INTO A LIVING ROOM

The teacher should think of the classroom as the *pupils' living-room*. The freedom and happiness in school living which should characterize this integrated programme demand a set-up in the classroom that is both flexible and adaptable. In those rooms in which the desks are fastened to the floor it will be necessary for the teacher to secure the co-operation of the school authorities to have them converted into a movable



type, mounted on skids. Provision will have to be made for obtaining one or more tables and some chairs to enable pupils to carry out manual activities in a satisfactory manner. The teacher should also give consideration to the possibility of adjusting the lighting and of making the room a more attractive place for happy group living.

## SUGGESTIONS FOR CARRYING OUT AN ENTERPRISE ON THE STORY OF WHEAT

### PREFATORY NOTE

It is to be clearly understood that this is not a model enterprise, but is intended merely to offer teachers some leads regarding the organization of a number of activities around a central theme. Many of the actual details will be determined by the leads given by pupils during the initiation and development of the enterprise. While many activities have been suggested, few or many may be performed. It is obviously better to do one frieze well than four poorly, to finish off properly a little rather than to attempt too much and achieve only a low standard of accomplishment.

### The Story of Wheat

#### INTERPRETATION

Wheat! Rippling waves of succulent grain being transformed by Alberta's glowing sunshine into an ocean of golden wealth. Wheat! The object of the farmer's solicitude as the storm clouds gather, and of the scientist's concern as he studies the spiky heads for telltale evidence of destructive disease. Wheat! The prayer of the farmer as he guides his machinery through swirling clouds of April dust, and the sweating toil of the harvester as he labours to keep pace with binder and threshing machine. Wheat! An endless flood of golden kernels flowing by train and ship to become bread for hungry mouths in distant lands. Wheat! The source of the necessities and luxuries in our homes, of the recreation and education we enjoy, of food for the destitute and comfort for the suffering.

In the flinty golden kernels, apparently lifeless, dormant and unromantic, lies concealed the wealth of Midas and the treasure of the Inca. Hold them closely, listen attentively, and they tell tales more thrilling than the wildest of fiction. Tales of cavemen, nomads and monks; tales of explorers, farmers and scientists; tales of burning heat and freezing cold; tales of mighty striving and of high endeavour. Roll up the curtain on the epic of one of man's most magnificent achievements—The Story of Wheat.

#### SUGGESTED APPROACHES TO THIS ENTERPRISE

Discuss some current happening associated with grain growing in Alberta; e.g., seeding, harvesting, fighting the grasshopper, etc.

2. Use illustrative material posted on the bulletin board or on the walls of the room; e.g., pictures of early farmers, agricultural implements, elevators, advertisements of food products made from wheat, etc.

#### POSSIBLE PROBLEMS IN THIS ENTERPRISE

(The order of treatment of the four problems listed below is immaterial, and will depend largely upon the teacher's method of approach to the enterprise. Many teachers may find that one of the problems will constitute an enterprise of sufficient length and complexity for her class. If considered desirable, other problems may be substituted for any or all of those suggested.)

Problem 1: The Origin and Development of the Wheat Plant.

Problem 2: Cultivation and Harvesting of Wheat through the Ages.

Problem 3: Wheat Products and their Value to Man.

Problem 4: Transportation of Wheat.

#### PROBLEM 1—

When a mediaeval farmer received a crop of eight or ten bushels of wheat per acre he felt that he was well rewarded for his work and anxiety. Obviously modern wheat is a much superior product in both quality and yield. This improvement was brought about by patient and skillful work on the part of observant farmers and trained scientists. The story of the development of improved varieties of wheat to provide more, cheaper and better food for a hungry world is a narrative involving many men in many countries.

##### *The Origin and Development of the Wheat Plant*

This problem may involve some of the following features:

- (a) Early history of the wheat plant.
- (b) Types of climate and soil required for successful wheat growing.
- (c) Seed selection in early times.
- (d) Development of new varieties in modern times.

#### POSSIBLE ACTIVITIES

(It should be noted that the four types of activities mentioned in the introduction to the enterprises have been included. There is no suggestion that *all* of these activities should be attempted by any class, or that the order in which they are set down here should be followed.)

1. Make and colour a simple chart to show the parts of a typical member of the grass family.

2. Prepare and present reports on such topics as The Origin of the Wheat Plant, frost Problems in the Red River Colony, the Development of Marquis Wheat, How Rust-proof Wheat was Developed, Wheat Kings of Alberta.

3. Read such stories as, Joseph and His Brethren, Ruth and Naomi, The Sorrow of Demeter.

4. Dramatize "Ceres and Prosperina" (*Invitation to the Play*, Book 2.)

5. Organize a seed club in your school. As an activity, study and mount samples of wheat of varying grades.

6. Conduct germination tests in soil.

7. Consult maps in daily newspapers and in your geography reference book and prepare a coloured rainfall map of Alberta. Place a suitable legend at the bottom of the map.

8. Verse Speaking: The Rain Chant (*Speech Choir: Gullan*).

9. Solve arithmetic problems dealing with the yields of wheat on Alberta farms.

#### PROBLEM 2—

The six-horse binder and the tractor-drawn plows are such familiar sights that we never pause to wonder how our forefathers cultivated the soil and harvested their crops. When we see pictures of their crude implements we cannot but admire the courage, persistence and physical endurance they showed while carrying on their food-getting occupations.

#### *Cultivating and Harvesting Wheat Through the Ages*

This problem may be developed by using some of the following studies:

- (a) Implements used in soil preparation from primitive to modern times.
- (b) Specialized methods of farming: irrigation, dry farming.
- (c) Enemies of the wheat plant: insects, weeds, animals, rust.
- (d) Methods of harvesting wheat, past and present.

#### POSSIBLE ACTIVITIES

1. Design a frieze showing the development of methods of cultivation of wheat from early times to the present.

2. Draw or make models of pioneer primitive farming equipment; such as sickle, scythe, cradle; a full-sized flail to be used to thresh a sheaf of wheat; a shaduf to illustrate an ancient irrigation device.

3. Learn to sing suitable songs; e.g., We Plough the Fields and Scatter, The Song of the Lark, A Day of Sunshine, Harvest Song, Come Ye Thankful People, Come, Can You Tell How the Farmer Sows?

4. Poems suitable for appreciation and verse speaking: Harvest Time (Pauline Johnson), The Barefoot Boy (Whit-tier), Blessing the Cornfields (from Hiawatha).

5. Dramatize:

- (a) Wheat Growing in Ancient Egypt.



- (b) The Story of a Grain of Wheat on an Alberta Farm. (Suggested characters: Greta Grain Seed, Ruth Rain, Sarah Sprout, George Gopher, Gracie Grasshopper, Charlie Cutworm, Silas Sun, Harry Hail, Mickey Field Mouse, Fred Farmer, etc; improvise the dialogue.)

6. Make booklets; such as Farm Machinery of Today, Raising Wheat in the Selkirk Settlement.

7. Read and report on the following stories: McCormick's Reaper, Plagues of Locusts mentioned in the Bible, When the United Empire Loyalists Farmed, The Parable of the Sower, Balduar the Beautiful, Farming in the Red River Valley.

8. Study such pictures as, The Gleaners, The Sower, The Song of the Lark.

9. Make a products map of the world, showing the important wheat-growing areas.

10. Plan a table lay-out showing an irrigated area in southern Alberta.

11. Visit a harvest field and make a sketch of what you observe there.

12. Study the life histories and habits of cutworm, grasshopper, gopher, field-mouse; report on the damage done to the crops by these field pests; investigate their destruction by hawks, and by means devised by man.

13. Collect and learn to identify specimens of common weeds and weed seeds; mount in suitable form.

14. Work out problems dealing with the cost of binder-twine threshing, operation of tractors, etc.

15. Carry out experiments on different kinds of soil to show rate of percolation, power of absorption, and moisture-holding capacity; conduct experiments on the growth of wheat in soils of different types, some fertilized with commercial fertilizers and manure, some treated with green manure, and some summer-fallowed.

16. Make a scrapbook containing newspaper and magazine clippings dealing with wheat growing activities.

### PROBLEM 3—

When we eat a slice of good bread, or speculate on the possibility of persuading mother to let us have another piece of that wonderful pie or cake, do we ever consider the number of people who have combined their efforts to assist mother in producing her masterpieces? Perhaps we don't; but let us do so now.

#### *Wheat Products and Their Value*

The treatment of this problem may involve some of the following features:

(a) Food value of wheat.

(b) The milling of wheat in primitive and in modern times.

(c) The processing and use of wheat products.



## POSSIBLE ACTIVITIES

1. Design a frieze showing methods of milling wheat from primitive times to the present.
2. Prepare reports on the use of out-door bake ovens in French Canada, the manufacture of macaroni from Alberta durum wheat.
3. Make a health poster: "Eat Whole Wheat Cereal."
4. Prepare charts to show the food constituents present in a wheat kernel; what mother makes from flour (waffles, bread, cake, etc.).
5. Study pictures; e.g., The Old Mill.
6. Study poems for verse speaking; e.g., The Miller of the Dee, The Fairies of Caldon Low.
7. Discuss why whole-wheat bread is better than white bread; why cracked-wheat cereal is better than farina.
8. Use different kinds of bread for sandwiches in the school lunch.
9. Make a booklet: "From Wheat Kernel to Bread."
10. Try experiments such as the following:
  - (a) Test for carbon dioxide as a product of the action of yeast.
  - (b) Test the action of sour milk on baking soda as used in making biscuits.
  - (c) Grind some wheat; separate the flour from the bran.
  - (d) Test this flour for protein and starch.
11. Make a model of an overshot water wheel, or wind-mill.
12. Collect advertisements dealing with wheat products from magazines, cartons and sacks; place these advertisements in their proper places on a large map of Canada; discuss the food value of these products.
13. Solve arithmetic problems dealing with the cost of wheat, flour, recipes, etc.
14. Make a dictionary of new terms; e.g., quern, winnow, gleaning, gluten, protein, etc.

## PROBLEM 4—

Let us close our eyes and try to see the endless stream of wheat flowing from Canada's prairies to the hungry nations of the world. Wagons, trucks, trains, elevators, ships, canals, oceans, workers, and more and more workers are required in the process. The loaf of bread on which the English school-boy spreads his marmalade has given employment to many people in many industries.

## TRANSPORTATION OF WHEAT

In this problem the following studies may be involved:

- (a) Canada's contribution to world trade in wheat.
- (b) Methods of transportation of wheat to markets in ancient and modern times.

- (c) Routes followed in the transport of Alberta wheat to world markets.
- (d) Location of key points in Canada's transport system.

### POSSIBLE ACTIVITIES

1. Design a frieze showing the different methods of transportation of wheat to market from ancient to modern times.
2. Make a booklet describing the journey of Alberta wheat to Fort William by train, and from Fort William to Prescott by boat; include a map to locate bodies of water and important places en route.
3. Make models of a canal lock, or Great Lakes grain boat.
4. On a map of the world show in colour the important wheat-exporting countries of the world, or make a picture graph using grain boats to show Canada's place among the wheat-exporting countries of the world.
5. Solve problems dealing with the following: time to make a trip on grain vessels crossing the ocean; tools charged on cargoes of wheat going through the Panama Canal; comparative costs of transporting wheat on railways and by Great Lakes waterways in Canada; the number of grain boxes required to fill a car (consult the elevator manager for necessary data); the number of grain cars required to fill a large grain boat.
6. Do research and make reports on the following:
  - (a) The story of the building of the Canadian Pacific Railway.
  - (b) Advantages and disadvantages of the Hudson Bay route.
  - (c) How disease has been conquered in the Panama Canal Zone.
7. Make an excursion to a town elevator; write an account of what you have learned during your visit; illustrate your story with pictures that may have been taken.
8. Collect pictures and make a film for the movie-box to show the story of transportation of wheat from an Alberta to an English flour mill; plan an explanatory talk to accompany the film.
9. Design a poster to advertise Canadian wheat in Great Britain.
10. Draw a map of Alberta showing the natural regions; colour the wheat-raising areas.
11. Learn to spell the words which are needed for your reports.

### *Bibliography*

1. Canadian Geographical Journals:
  - (a) February, 1931—Story of Wheat.
  - (b) January, 1932—Birth of Agriculture in Canada.

- (c) May, 1933—Castles of the New World (Elevators).
- (d) August, 1933—Battle Against Wheat Rust.
- (e) October, 1936—Grain Transportation in Canada.
- (f) March, 1938—Past, Present and Future of the Peace River District.
- (g) April, 1939—Implementing Agriculture; New Wheat Creations and Their Significance to Canada; Insects as a Factor in the Wheat Production of the Canadian Prairies.

2. History Through Familiar Things, Parts 1 and 2 (Reeve).

- 3. Life in Early Days (Fraser).
- 4. Highroads to Reading, Books 5 and 6.
- 5. The Music Hour, Book 2.
- 6. The Bible.
- 7. Wheat (Klausses).
- 8. Canada, 1940 (Dominion Bureau of Statistics, Ottawa).
- 9. Prairie Provinces of Canada (Director of Department of Natural Resources, Canadian Pacific Railway, Calgary).
- 10. Tourist Literature from Canadian Pacific Railway and from Canada Steamship Lines, Toronto.
- 11. Catalogues from farm implement agent.
- 12. Free booklet: Canadian Shredded Wheat Co., Niagara Falls, Ontario.
- 13. Alberta Public School Geography.
- 14. Essays on Wheat (Buller).
- 15. Romance of the Prairie Provinces (Burt).
- 16. Pioneer Days in Ontario (Henry and Paterson).
- 17. Canadian Social History Pictures (Clark Irwin Co.)

## A GUIDE TO THE INTEGRATED PROGRAMME

THEMES OF SOCIAL LIVING —→			1. FOOD	2. CLOTHING	3. SHELTER
<b>Division I</b> How We Adjust Ourselves to Our Immediate Environment To Satisfy Our Basic Human Needs	<b>THE HOME, SCHOOL AND COMMUNITY</b>		How we secure and prepare our food.	How we obtain suitable clothes.	How we build our homes and live in them.
	Section A	How Man Adapts His Living to Environmental Forces of Nature	How environment affects man's food.	How man clothes himself in different climates.	How environment determines the kinds of shelter used by man.
	Section B	How Man Through Early Discovery and Invention Satisfied His Basic Human Needs	How man explored the food resources of the world.	How man developed facilities for producing suitable clothing.	How man developed improved forms of shelter.
<b>Division II</b> How Man Adjusts Himself in More Remote Environments To Satisfy His Basic Human Needs	Section C	How Man Today Utilizes the Resources of Nature To Satisfy His Basic Human Needs	How man utilizes the food-producing resources of the world.	How man utilizes the resources of the world for producing clothing.	How man utilizes the resources of nature to improve his home.



# A GUIDE TO THE INTEGRATED PROGRAMME

THEMES OF SOCIAL LIVING →			4. WORK	5. TRANSPORTATION AND COMMUNICATION	6. RECREATION
Division I How We Adjust Ourselves to Our Immediate Environment To Satisfy Our Basic Human Needs	THE HOME, SCHOOL AND COMMUNITY		How we work in our homes, our school and our community.	How we provide for transportation and communication in our community.	How we spend our leisure time in our homes, our school and our community.
	Section A	How Man Adapts His Living to Environmental Forces of Nature	How man's work is influenced by his surroundings.	How the development of transportation and communication is affected by the environment.	How the environment modifies man's recreational activities.
	Section B	How Man Through Early Discovery and Invention Satisfied His Basic Human Needs	How man's work was influenced by early discoveries and inventions.	How improvements in transportation and communication made it easier for man to satisfy his wants.	How early discovery and invention improved man's recreational activities.
Division II How Man Adjusts Himself in More Remote Environments To Satisfy His Basic Human Needs	Section C	How Man Today Utilizes the Resources of Nature To Satisfy His Basic Human Needs	How the resources of nature provide work for man.	How invention and discovery have been responsible for the development of rapid transportation and communication.	How man by utilizing the resources of nature, has afforded himself more opportunity for recreation.

## A GUIDE TO THE INTEGRATED PROGRAMME

THEMES OF SOCIAL LIVING —→		7. EXPRESSION	8. EDUCATION	9. GOVERNMENT, HEALTH AND PROTECTION
<b>Division I</b> <b>How We Adjust Ourselves to Our Immediate Environment To Satisfy Our Basic Human Needs</b>	<b>THE HOME, SCHOOL AND COMMUNITY</b>	<p>How we develop ourselves through art, music, literature, drama and dancing.</p>	<p>How we make use of the educative factors of our community.</p>	<p>How we protect life and property in our homes, our school and our community.</p>
	<b>Section A</b> <b>How Man Adapts His Living to Environmental Forces of Nature</b>	<p>How the art of expression is influenced by environment.</p>	<p>How man's environmental needs today determine the nature of his education.</p>	<p>How environmental factors today are influencing the type of government.</p>
	<b>Section B</b> <b>How Man Through Early Discovery and Invention Satisfied His Basic Human Needs</b>	<p>How man's increased knowledge of foreign lands and peoples opened up new avenues of expression.</p>	<p>How man's knowledge and experience were broadened by contact with other peoples.</p>	<p>How the functions of government were influenced by contact with other peoples.</p>
<b>Division II</b> <b>How Man Adjusts Himself in More Remote Environments To Satisfy His Basic Human Needs</b>	<b>Section C</b> <b>How Man Today Utilizes the Resources of Nature To Satisfy His Basic Human Needs</b>	<p>How man's creative genius and development of natural resources in modern times have influenced his forms of expression.</p>	<p>How the increased use of our natural resources has made education more necessary.</p>	<p>How the development of natural resources has influenced the function of government.</p>

# THE INTEGRATED PROGRAMME

---

## INTERPRETING THE INTEGRATED PROGRAMME

The integrated programme which is outlined in the *Guide* on page 44 and developed more fully in the sections immediately following, is an enterprise programme centred in the general theme of our basic human needs. *Food, clothing, shelter, work, transportation and communication, recreation, expression, education and health and protection* are of vital importance to the individual and to society. In consequence, they form a perfect medium for integrating the educative experiences of the growing child. The activities he undertakes, the skills he practises, the subjects he studies, the problems he attacks, both in school and out, all can function to the highest degree in his individual and social development by direct relation to these basic human needs.

The core of the programme is composed of activities and content drawn largely from the fields of *Social Studies, Science and Health*, and integrated about the various themes of social living. The problems concerning man's food, clothing, shelter, and such, upon which the enterprises will be based, may require reference to any or all of these subjects for their development and solution. At this stage of maturity, it matters little whether the child realizes that he is studying a particular subject, as such. What is of more importance is that the Social Studies, Science, Health, or whatever other material he may use in his study activities, is useful for clarifying the problem in hand.

No attempt has been made to differentiate between the various subjects throughout the programme. They appear as they contribute to a better understanding of the particular concept or study involved. Any attempt to teach these subjects as separate bodies of content will defeat wholly the purpose of the programme. This consideration does not mean that reference is not to be made to these subjects; nor does it mean that activities involving only Social Studies, Science or Health material are not to be used. Studies involving any of these single fields may appear as heretofore, if and when they contribute to the larger purposes of the enterprise. The important thing is that the pupil shall find the activities he performs to be closely related to real-life situations, and the subject-matter content he uses to be an aid to the understanding and appreciation of his environment.

The integrated programme, based as it is on themes of vital human concern, becomes the heart and centre of the elementary school curriculum. Out of it will grow the major enterprises in which the pupil engages. In and around it will move

all the skill and appreciation subjects. Reading, Language, Arithmetic, Art and Music, together with such subsidiary types of training as writing, spelling, verse speaking and choral speaking will be motivated through and function in the activities arising out of the programme.

Some of the skill subjects, such as arithmetic, will require systematic, progressive treatment beyond that given to them in the enterprise. Other subjects, such as art, language and reading, can be closely correlated with the activities. All skills become purposeful and function more effectively as the pupil sees a practical use for them in his work. The greatest educational value will be derived from this Programme if the skill and appreciation subjects function freely and naturally throughout all the activities and studies involved.

### USING THE INTEGRATED PROGRAMME

The *Guide* on page 44 outlines the scope and sequence of the programme. The elaboration in the subsequent sections gives definite suggestions as to possible content, activities, correlations and source materials that may be used in constructing enterprises on the various themes given in the *Guide*.

The *scope* of the programme, as has been noted, is co-extensive with the nine basic human needs listed horizontally across the top of the *Guide*: *Food, Clothing, Shelter, Work, Transportation and Communication, Recreation, Expression, Education, Government, Health and Protection*. How we adjust our ways of living to satisfy these needs is the major theme running through Divisions I and II. These nine sections cannot be separated definitely in thought or in treatment, but serve merely as an aid to the organization of ideas.

Division I treats the problems of basic human needs in the home, the school and the immediate community. Because of the elementary treatment which must of necessity be given to activities in this division, no sequential grading of activities has been attempted. Each section contains suggestions suited to all maturity levels found in Division I. In graded schools some such division may be advantageous, in which case it should be made by the teachers concerned. Otherwise the teacher will organize the enterprise so as to include studies and material suitable to the range of needs, interest and abilities to be found among the pupils in Division I. All may participate in the same enterprise: the beginner limited to relatively simple activities and concepts, and the third-year pupil, concerned with the more difficult phases. The teacher will determine the variety, and degree of difficulty of the activities selected.

In Division II the scope includes the nine basic human needs as they relate to man's adaptations in more remote environments, which now begin to be of some importance to the pupil in this division. To provide for cumulative, sequential growth through the three years of Division II, three sections have been made: Section A deals with the *general relationship of environment to human needs and activities*; Section B



explores *the relationship of the present to the past*; Section C acquaints the pupil more fully with *the great modern world about him*. Throughout this division, as in Division I, the idea of man's adapting his ways of living to satisfy his basic needs is the pervading concept.

Each of the four sections running horizontally across the Guide (one in Division I, and Sections A, B and C in Division II), may be thought of as a large area of educative experiences through which a class or grade may travel during the year in an endeavour to understand and appreciate more fully the concepts there involved. All classes will not make their way in the same manner or at the same speed, nor will they meet with the same experiences. Some may travel horizontally along a section, studying all the basic needs of a selected community group; some may pass vertically or diagonally up or down to another section and continue the journey horizontally; while others again may travel both vertically and horizontally through part of the whole area during the year's trip. Yet all will arrive at the journey's end with enriched experiences, and with a deeper insight into the particular relationships encountered along the way.

*N.B.—It is not expected that any class will attempt to cover all the content or activities outlined in any section or subsection. The activities and studies given are to be considered only as suggestions and leads.*

Each class with the teacher's guidance will determine which route and what experiences will best serve their needs, interests and abilities, as they endeavour to appreciate more fully life and things about them.

(A class in Division II, working in Section A, might select an enterprise on Foods of Other Lands. This could involve a study of foods of the Eskimo, the Canadian, and the South Sea Islander, to show the effect of environment on foods and food-getting activities. Another class in the same division and working in the same section might choose to develop an enterprise on Jungle Folk, dealing with the food, clothing, shelter, etc., of a jungle community; and also to discover the relationship of environment to ways of living. For a second enterprise from the same section the procedure might be reversed in each class.)

Both these classes would encounter quite different activities and studies but each would emerge with a clearer conception of how man reacts to his environment, and with added development in appreciation and skill subjects.

In ungraded schools and in town or city classes of more than one grade, the programme in Division II may be interpreted and handled in an even more flexible manner if desired. A class might cut vertically through all three sections A, B, and C, or diagonally across these sections. If such a plan were found advisable, great care should be taken to record the enterprises and studies covered, so that the work of the following year may build upon, and not overlap, that of the first. Whatever the method followed in using the programme, a

record of the enterprises completed should be kept for all classes. *This record should be placed in the school register.*

In ungraded schools a three-year cycle should be chosen for Division II, in order that the school experiences of the pupil may be as complete and balanced as possible. Sections A, B and C may be used in any order that is desired as a cyclic arrangement. As has been suggested, other methods of arranging the cycle may be found better suited to the particular conditions in any class or school, and should therefore be used.

It will be readily observed that enterprises growing out of the integrated programme must be given an important place in the time-table, in order that the other subjects of the curriculum may be integrated or correlated easily and naturally with the basic activities. This result will be achieved best by arranging the daily programme in long flexible units and by giving the enterprise a dominant position in the day's work.

# OUTCOMES OF THE INTEGRATED PROGRAMME

---

## A. DEVELOPMENT OF THE INDIVIDUAL THROUGH SOCIALIZATION

The outcomes under this heading relate specifically to those attitudes and appreciations developed in the individual during the course of the enterprises.

1. *Development of sound mental health through establishing a happy frame of mind.*
  - (a) A cheerful attitude in undertaking new or difficult task.
  - (b) Evidence of satisfaction in the achievement of a task.
  - (c) A cheery environment or room atmosphere as a product of joint co-operation between pupil and teacher.
  - (d) A friendly manner towards others.
2. *Development of sound physical health through the application of specific knowledge to health practices.*
  - (a) Active participation in the physical education programme of the school.
  - (b) Active participation in the outdoor games, sports, hikes, and picnics of school and community.
  - (c) Determining the extent to which one may contribute to athletics and to sports.
  - (d) Attention to personal and group health in and out of school.
  - (e) Appreciation of the proper types of food and clothing in relation to the health of individuals and groups.
3. *Development of an attitude of concentration and sustained effort in enterprise activities.*
  - (a) Perseverance in solving problems.
  - (b) Care and persistence in construction work.
  - (c) Sustained application in the discovery of information.
  - (d) Carrying a task through to significant completion.
4. *Developing an attitude of respect for the scientific method.*
  - (a) Solving arithmetical problems.
  - (b) Conducting science experiments.
  - (c) Health investigations.
  - (d) Committee responsibilities for research in Social Studies.
  - (e) Engaging in the whole enterprise.
  - (f) Recognizing the stages in the scientific method; viz., awareness of the problem, gathering materials,

searching for data, interpreting data, making observations, drawing conclusions, applications of the problem.

(g) Elimination of superstitious ideas and practices.

5. *Development of thinking and reasoning as opposed to unrelated memorization of facts.*

(a) The use of facts to analyse, to associate, to compare, and to interpret experiences.

(b) Connecting ideas with present experience.

(c) Thinking in terms of cause-and-effect relationships.

6. *Development of a spirit of worth-whileness as opposed to a notion of inferiority.*

(a) One's ideas are worth something after the exercise of careful thought.

(b) When one has valuable ideas he should be ready to make a contribution.

(c) Problems are solved by the method of co-operative endeavour.

7. *Recognizing the value of the contributions of others.*

(a) Eliminating selfishness on the part of the individual through willingness to make concessions.

(b) Interpreting the contributions of others in relation to one's own thinking.

(c) Readiness to modify one's thinking in the light of the thinking of others.

8. *Appreciation of the group relationship of the self in shared activity.*

(a) Stimulation of thought as a result of group activity.

(b) Social value of participation in games, sports, parties in school and community.

(c) Contribution to the growth of the individual through membership in the family group.

9. *Through widening interests, to develop an appreciation of the immediate and of remote environments.*

(a) Appreciation of the contributions made by the home, school and community to our needs.

(b) Appreciation of the contributions made by the peoples of other lands in supplying their own needs.

(c) Appreciation of the interdependence between peoples of different environments.

(d) Appreciation of the contributions made to our increased comforts by the scientific thinkers, health heroes, and leaders in group control.

10. *Developing an appreciation of high standards of conduct.*

(a) Independence and initiative through the contributions made by the individual in group activities.

(b) Recognition of individual responsibility toward the completion of a task.



- (c) Willingness to take part in group tasks and to co-operate with others.
  - (d) Readiness to assume leadership and also to follow directions.
  - (e) To develop tolerance and goodwill by eliminating group, national, religious, and race prejudice.
  - (f) To develop the qualities of loyalty and teamwork in relation to the group.
  - (g) To have regard for the health, welfare, comfort and convenience of others.
  - (h) To develop a sense of duty in the execution of tasks.
11. *The stimulation of the imaginative and creative powers of the child.*
- (a) Creative expression in art activities.
  - (b) Composition work in music.
  - (c) Creation of rhymes, mimes, and riddles.
  - (d) Writing original essays, poems, plays, and stories.
  - (e) Dramatic and dance performances.
12. *Development of an appreciation for the beautiful.*
- (a) Appreciation of the rhythm and harmony of music and poetry.
  - (b) Appreciation of the famous masters in painting.
  - (c) Appreciation of the beauty of design in architecture.
  - (d) Appreciation of the beautiful in Literature.
  - (e) Display of taste in decoration of the school and home, as well as in personal dress and adornment.
13. *Appreciation of the beauty and wonders of nature.*
- (a) The mysteries of the heavens.
  - (b) The marvel of flowers.
  - (c) The beauty of the sunset.
  - (d) The perfection in a snow-flake.
  - (e) The power of wind and wave.
  - (f) The remarkable provision for adaptation of plants and animals for their environment.
  - (g) The remarkable structure of the human body.
14. *Appreciation of the need of caring for property, and for conserving our natural resources.*
- (a) Respect for property in school, home and community.
  - (b) Value of nature's gifts to man.
  - (c) Unsound exploitation of our natural resources.
  - (d) Government control of our natural resources.
  - (e) Rapidity with which resources are consumed related to length of time for their replacement.
15. *Appreciation of the democratic principle that all members of a group should, by common consent, be interested in the common good of all.*
- (a) Rights of individuals and of the group.

- (b) Freedom to express one's opinions in a group.
- (c) Respecting the rights and opinions of others in a group.

## B. DEVELOPMENT OF UNDERSTANDING THROUGH A KNOWLEDGE OF IMPORTANT IDEAS AND FACTS

As the pupil engages in the activities and studies arising out of this Programme, his understanding of life about him will be enriched. He will gain insight into the significant ideas and generalizations which form the fabric of the course. He will become more fully aware of the social relationships in his immediate community, of the effect of environment upon his own life and the lives of others, of the interdependence of individuals and social groups, and of other concepts vital to his adequate participation in the social life around him. The understanding of these themes by the pupil is a major aim of the integrated programme.

Through the various enterprises the pupil will discover, also, the need for and the value of accurate information. He will learn to gather, to weigh, and to use facts and data for definite purposes. Constant care will be required to differentiate between the learning of factual material unrelated to any immediate or worthwhile objectives and the use of necessary information in satisfying specific needs. *Mere memorization of subject-matter content is not education.* In all his school experiences it is important that the facts and information which the pupil acquires shall function in clarifying his ideas of social living.

1. *An understanding of the social life of his community.*
  - (a) The home, the school and other community groups.
  - (b) The services rendered by various social groups in the community.
  - (c) The way in which the community satisfies its basic needs.
  - (d) The rights and obligations of individuals in the community.
  - (e) The interdependence of individuals and social groups.
2. *An understanding of the effect of environment on human living.*
  - (a) The vastness and order of the universe.
  - (b) The sun as the source of energy.
  - (c) The nature of the earth and its movements.
  - (d) Man's dependence on plants and animals.
  - (e) The effect of geographic forces on human needs and activities.
  - (f) The necessity for adaptation to environment.
  - (g) How people adapt themselves in different environments.
3. *An understanding of the contributions of the past to the present.*

- (a) Ways of living in primitive, ancient, medieval and modern times.
  - (b) The gradual improvement of ways of living through the ages.
  - (c) Man's increasing control over nature.
  - (d) The continuous change in nature and in social life.
  - (e) Our debt to the past.
4. *An understanding of man's increasing control over environmental forces.*
- (a) The modification and improvement of plant and animal forms to satisfy human needs.
  - (b) The inventions which have increased man's power to satisfy his needs.
  - (c) The discoveries which have improved the quality and increased the quantity of human products.
  - (d) The bridging of time and space.
  - (e) The increasing interdependence throughout the world.
  - (f) The increasing need for education.
5. *An understanding of man's social adjustments.*
- (a) Changes and improvements in means of individual and group protection.
  - (b) The changing nature of social organization with varying environments and times.
  - (c) The interdependence of individuals and social groups.
  - (d) The necessity of proper social adjustments for successful living.

### C. DEVELOPMENT OF SKILLS AND ABILITIES.

Another aim of the integrated programme is to develop in the pupil the skills and abilities which will give him the power to attack and solve his problems.

1. *Training in the scientific approach to solving problems.*
  - (a) Knowledge of scientific procedure.
  - (b) Training in the use of this approach in activities and problems.
2. *Development of ability to use the tool subjects in enterprise problems and activities.*
  - (a) Skill in silent and oral reading necessary for securing and imparting information.
  - (b) Ability to use clearly and fluently oral and written language in reporting and recording ideas.
  - (c) Ability to spell correctly and write well.
  - (d) Ability to think quantitatively and to use the number skills which may be needed.
3. *Development of effective study and work habits.*
  - (a) Ability to concentrate on a problem.

- (b) Ability to complete a task.
  - (c) Skill in the use and care of tools, materials and apparatus.
  - (d) Ability to follow directions.
4. *Development of ability to locate information.*
- (a) Knowledge of sources of information: libraries, magazines, newspapers, etc.
  - (b) Ability to use reference books; skill in the use of the table of contents, the index, the glossary, etc.
  - (c) Ability to use the dictionary and simple pronunciation key.
  - (d) Ability to understand simple graphs and tables.
  - (e) Ability to use globes and flat maps.
5. *Development of ability to use information.*
- (a) Ability to select and organize materials.
  - (b) Ability to make simple outlines, notes, and written reports.
  - (c) Ability to make worthwhile oral reports.

## SOCIAL STUDIES

Modern educators agree that the function of education is to fit the child to take his place and play his part in society. Hence every subject must possess social value to justify its inclusion on the curriculum of the elementary school. While it is true that all subjects have a social purpose, the term Social Studies is reserved for those "whose subject matter relates directly to the organization and development of human society and to man as a member of social groups."

The chief objective of teaching Social Studies in the elementary school is to help the child to gain an understanding of the world in which he lives. As man's activities throughout the world are concerned with satisfying his basic human needs, it can readily be seen that the policy of integrating Social Studies, Science and Health in the elementary school is a sound one. A glance at the topics listed in the "Guide to the Integrated Programme" will show that Social Studies constitutes the core of the curriculum. The greatest degree of success in the treatment of Social Studies in Division II will be achieved by those teachers who arouse the interests of their pupils by encouraging them to engage in purposeful activities. Since an enterprise is a series of purposeful activities revolving about one central theme, the relationship between Social Studies and enterprises can easily be appreciated.

A problem arises at the beginning of the school term in rooms in which there are pupils in the three years of Division II. The pupils who have just entered this division rarely have any knowledge of maps and their uses. When the first enterprise has been initiated, these pupils should have available small globes costing only a few cents. From the study



of these globes the pupils should acquire elementary ideas about the size and shape of the earth, location of Alberta, names and locations of continents, oceans and zones, and finding direction on maps. The teacher may even find it necessary to do some formal teaching to ensure correct ideas of these features. The transition to the use of the flat map can then be made quite easily.

If a teacher has exercised good judgment in her choice of enterprises, the pupils leaving Division II should have acquired a fair working knowledge of the past and present of Alberta, and of a few of the outstanding geographical features of Canada. It is to be hoped that they will have developed the desirable habit of raising the question, "Where is it?" when a new place is mentioned, and of learning the answer to the question by examining the map. The most valuable legacy of their work in Division II should be the development of an attitude of good will towards their fellow pupils, the people in their own community, in the rest of Canada, and in the world at large.

If the pupils are to gain a clear appreciation of how man satisfies his basic human needs, extensive use must be made of suitable illustrative material. One of the best sources of illustrations for many of the topics in this Programme is the *National Geographic Magazine*. Teachers are urged to write to the Chief of School Service, National Geographic Society, Washington, D.C., for information about the special offers made to teachers by the organization. *The Canadian Geographical Journal* has excellent illustrated articles covering every phase of the history and economic life of Canada.

## ELEMENTARY SCIENCE

While no attempt has been made to set out a specific outline of organized subject matter in the field of Elementary Science, it must nevertheless be recognized that the present world is unintelligible to one who is ignorant of science and of its contribution to our modern world. Outlines of subject content in logical detail tend to hamper rather than further the integration process. In an integrated programme science experiences make their contribution as do experiences in the other departments of learning. It is held that there can be no rigid separation of Science from Health and Social Studies in the elementary grades. Elementary-science material will be employed in the enterprises as a *natural* part of a major socialized activity. Children do not come to school to learn Science *per se*.

The enterprise technique is one of the best illustrations of the scientific method in thinking. It is the scientific method, consisting essentially of a problem with a *purpose*. During the process of solution, materials must be available and a plan of attack agreed upon. Revisions will be made in the light of observations and conditions arising out of the activity, and a final conclusion will be reached. Science *may*

and *should* have a contribution to make toward the solution of the problem, and if such is the case, science comes into its own.

In the treatment of the enterprises, ample opportunities will be afforded for the introduction of science activities. The alert teacher will readily recognize where Science functions as an inherent part of the study in hand. If Science does not "fit in" naturally, then it should not be dragged in for its own sake. The "Suggested Activities for the Enterprises" will indicate clearly the requisite leads for the inclusion of Science in the whole integration. From this contributory standpoint, Science will be found to have a large part to play. The broad themes of the enterprise studies will furnish suitable motivation for the understanding of the life of plants and animals in varied environments and the use man makes of his physical and animate environment for his greater comforts and needs.

There is no fundamental change in the indoor and outdoor laboratory equipment necessary for the appreciation of Science in a social-living programme. Trees, birds, plants, insects, the science of water systems, local land and water features, the sky with its stars, the air with its water forms, the soil with its mineral food, will still be available materials from which to draw. The content of Science as a source of material for elementary grade studies is vast, but such content must be treated in a humanized way.

The small scale laboratory as a place in which to experiment should be a conspicuous feature in a classroom corner, and an essential phase of the school layout. Experiments are often a bit "messy" and test-tubes often spill over. For this reason a special place in the classroom shall be set aside for the laboratory activity and for the storage of equipment materials. A large label, ELEMENTARY SCIENCE, should appear well up in the corner selected for science activity. An experiment table or desk, with upright shelves at the back and sectioned shelves below, should be improvised. Even a set of apple boxes, nailed together, can be made into a very satisfactory laboratory set-up. An oil-cloth cover for the desk top will insure tidiness. The shelves and desk-top must always be left orderly, clean, and with all materials in proper compartments. Piles of stuff in helter-skelter arrangement must never be allowed. Part of the science training should be found in systematic arranging of all equipment. Order is nature's first law.

The teacher should direct with care the handling of science apparatus. Pupils should make their own retort stands; test-tube holders may be improvised from stiff paper or hay wire; a useful stand for heating beakers may be made by inserting four old curtain rods, bent at right angles, into a wooden baseboard; alcohol lamps may be made from ink-bottles with lamp-wicks suitably inserted (and with tightly fitting covers to prevent loss of alcohol by evaporation); intermediate-school pupils may assist with homemade test tube stands; a blow-pipe may be made from a discarded oil-can spout.

Pupils must be shown how to insert glass tubing into corks and stoppers; powdered chemicals are poured into test-tubes by means of a paper trough; heat beakers and flasks by placing them on a wire gauze; glass tubing is broken by scoring or marking with a triangular file and bending upward at the mark; cut-off bottles make excellent "thistle-tubes." Show pupils how to bend glass tubing and how to make glass jets. Label acids as "poison" and keep them locked along with the other chemicals in a special section of the equipment desk.

Much equipment may be purchased for a few cents. A wet-and-dry-bulb hygrometer may be improvised for a few cents. As profitable exercises, pupils may make much of the equipment required in their science activities. There is no objection to calling in the intermediate-grade pupils in order to render assistance.

Keep the first-aid kit on hand, suitably stocked for use in case of cuts and burns during experimentation.

A few suggestions for science contributions to a cheery room atmosphere are the following: Colored leaves in autumn, mounted specimens, collections, weather calendar, a frame containing a colored enlargement of a bird-of-the-month, bird arrival and departure charts, a pictorial enlargement of a type-animal-of-the-month. Science models, friezes, and the like become an integral part of the integrated programme.

Certain local and current interests in science will not form a part of the enterprises but are nevertheless an essential phase of the life of the child in his day-to-day growth. The resourceful teacher will see to it that these activities are not overlooked. Certain observational studies run continuously throughout the year and should receive separate treatment as current events. Because such interests are a part of current living, there is no difficulty in regard to motivation.

## HEALTH EDUCATION

The integrated programme gives the teacher of Health many opportunities for making the instruction vital and significant. In glancing through the scope of each topic and through the suggestions for activities, one sees that there are many and various leads for health studies and many suggestions for research and investigation into interesting and practical problems. The health opportunities in these integrated activities can be made especially valuable if the teacher keeps in mind the everyday life of the child, and helps the child to relate the facts of health and hygiene, as they are developed or are introduced, to his own particular problems. It is not enough to talk about improvements in ways of living: these improvements must be applied, as far as possible, to the child's own living and to his growth, health and well-being.

The teacher must not be confined to health studies which arise in the enterprises. He should be free to introduce lessons or studies when the situation demands them. If there



is a communicable disease in the school, then is the time to teach methods of prevention; if an accident occurs, the opportunity is ripe for a lesson in first aid; if the lunches are not nutritious, there is no better time than the present to introduce the topic of nourishing food and well-balanced meals. Then, too, health instruction to become effective needs repetition. Children in the elementary school develop health behavior; and in order to establish good habits, it is necessary to make health knowledge function in many situations.

The key to good health-teaching is to provide situations in which the child can practise what he has learned. These situations should involve the complete environment of the child; and since the school forms such a large part of this environment, it is important to plan for health behavior in school. The teacher must see that the child plans for and secures good light for his work, that he is provided with adequate drinking and washing facilities, that he works in a clean, warm, well-ventilated and attractive room, that he sits in a well-adjusted seat, that he has sanitary toilet facilities, that he has opportunities to engage in play activities out of doors. These situations involve many practical problems in house-keeping and school management which teacher and pupils must plan to solve together; such as securing a sufficient supply of good water, obtaining washbasins, toilet paper, sweeping compound, individual towels, etc.

The teacher must assume responsibility for discovering physical defects and signs of illness in the children under her charge. A health examination of each child should be made at the beginning of each school year. The teacher should test each child's vision by means of the Snellen Eye Test Chart, and test hearing by means of the whisper test. She should watch for symptoms of an unhealthy nose or throat condition, for dental decay or unhealthy gums, for signs of malnutrition, for poor posture and defects of the feet. If scales are available, a regular weighing and measuring programme should be established. The teacher should keep a record of the health examination and also of illnesses the child has had during the term. This record should be carefully preserved, because it forms a basis for checking up defects at any future time. If physical defects are discovered, the teacher should consult the parents and discuss the problem with them. Every effort should be made to have remediable defects corrected. Signs of illness must be watched for in the daily routine of the school. As the pupils gather and take their places in the morning, there is a good opportunity to watch for signs of sickness, such as pallor, rash, cough, sore eyes, running noses, etc. Every precaution must be taken to prevent the spread of communicable diseases in the school.

The noon lunch-hour in a rural school provides the teacher with an invaluable opportunity for good health teaching. Here is a natural situation with many possibilities and the teacher should make the most of them. There are opportunities for cooking, for serving a hot drink, for developing good



table manners, for pleasant conversation, for planning well-balanced meals, for developing habits for cleanliness and tidiness, and most of all, there is an opportunity for fun and enjoyment, since to eat with friends is one of the pleasantest things in life.

# ELABORATION OF THE GUIDE

## DIVISION I

---

### HOW WE ADJUST OURSELVES TO OUR IMMEDIATE ENVIRONMENT TO SATISFY OUR BASIC HUMAN NEEDS

Time cannot erase the impressions that are left by the day-to-day experiences encountered while growing up in a community. There are interesting people to know intimately; there are favorite haunts to visit and revisit until there is garnered a treasure house of joyous memories. The grown-ups are engaged in absorbing tasks. Where there is a blacksmith we stand for hours fascinated by the flying sparks and the ringing of the hammer on the anvil; where there are horses we never tire of leading them to water, or, joy of joys, riding upon their broad backs as they return from the plowing. Where there is cooking being done we watch every move mother makes as she mixes the ingredients for those delicious meals which only mother can make.

When we go to school we meet new boys and girls; we learn to play new games; and we work together at new and absorbing tasks. There are so many things to do that we are busily and happily occupied during the whole school day. There are books to be read, there are things to be made, and there are places to visit. How excitingly busy our days are!

By living in it we become intimately a part of our community. When we grow up we shall make visits, real or imaginary, to other communities, perhaps in distant lands. But what we shall see will lack the appealing familiarity of home. Why? Because we are never able to live so intimately with strange people in unfamiliar surroundings as we are with childhood friends in the familiar setting of the home community. The latter we know, understand and appreciate; the former we do not know, nor understand, nor appreciate with the same sense of complete identity of feeling.

## FOOD

### TOPIC: HOW WE SECURE AND PREPARE OUR FOOD

#### INTERPRETATION:

We are never too young, and we never grow too old, to be interested in food. What fun it is to stand near mother as she does the day's baking, and how our mouths water as appetizing and delectable odors spread throughout the house! What boy can refrain from cheering when he comes in from

brisk outdoor games, and a hard day's work in school, to the vision of a heavily laden dining room table! But what is the origin of the materials mother transforms into the nourishing and palatable meals she sets before her family? Some of the ingredients come from the farm, but many come from the nearest grocery store in boxes, tins and bottles. Perhaps people in many other places help mother make her fluffy bread, tasty cake and crisp pastry; perhaps the containers have travelled in many strange ways from far-away lands to the pantry shelf.

#### POSSIBLE SCOPE OF THIS TOPIC

1. Getting our food: bread, milk, sugar, vegetables, fruits, etc.; the farm, the market, the store.
2. Planning and preparing our meals: choice of foods for health and growth; cooking and serving.
3. Behavior at meal time: getting ready for meals; table manners; helping.
4. People who help us to get our food: farmer, miller, butcher, baker, etc.
5. Care of food in the home: preserving, storing, covering, cooling.
6. Animals that give us food.

#### SUGGESTED ACTIVITIES FOR THE ENTERPRISES

1. Make booklets; e.g., Food for Teeth, Story of Milk, Animals That Give Us Food, etc.
2. Help to make and serve cocoa or soup for lunch.
3. Plan a birthday or other party and serve food to the guests.
4. Write and tell stories about the farmer, the milkman, the butcher, the baker, etc.
5. Make a picture chart of vegetables we grow in our gardens, or fruits from other lands. Print names below.
6. Make a book of riddles about fruits, vegetables and other foods.
7. Make and keep a health chart of vegetables or fruits eaten during the week. Try to have one raw vegetable or fruit every day.
8. Discuss ways of keeping the flies out of the house and the school.
9. Discuss ways of storing and preserving food in the home.
10. Discuss sanitary methods for disposal of food wastes; e.g., lunch scraps, potato peelings, etc.
11. Make a simple cooler for keeping milk at school.
12. Make and decorate individual towels and table napkins for use at school.
13. Plan and plant a vegetable plot at school or at home; learn to identify common weeds.

14. Dramatization; e.g., A Trip to Town for Food, A Morning With the Milkman, A Trip to a British Columbia Apple Orchard.
15. Make a table layout of a farm, showing house, barn, chicken house.
16. Study the build and habits of barnyard fowl.
17. Do simple experiments in seed sprouting. Plant seeds in flower pots, wet blotting paper, etc.; relate to the need for water, heat and light.
18. Investigate methods of grading foods: e.g., butter, eggs, meat; test eggs with salt solution or by candling.
19. Investigate and learn the various kinds of measures used in selling food.
20. Churn cream in a sealer to make butter.
21. Visit a dairy, a canning factory, a packing plant to see how food is prepared for the market.
22. Learn how foods are shipped on a train, a boat, an aeroplane to other parts of the country.
23. Read about and make drawings to show the parts of plants which are used for food; e.g., carrot (root), celery (stem), spinach (leaf).
24. Draw or model foods to be used in playing store.
25. Make paper bags and paper money for use in the store.
26. Make a picture story showing what happens to wheat from the time it is harvested until it is eaten.
27. Plan and prepare a school-party budget.
28. Draw cartoons and posters to advertise food for use in the play store.
29. Timing: Animal Walks, Gathering Eggs, Churning, Planting Seeds.
30. Keep an individual weight and growth chart.
31. Learn Singing Games: The Farmer's in the Dell, Oats and Beans and Barley Grow, Here We Come Gathering Nuts in May, Do You Know the Muffin Man?
32. Make reading charts on selected topics for the bulletin board.
33. Read and tell stories:
  - The Gingerbread Boy (For the Children's Hour).
  - The Little Red Hen (For the Children's Hour).
  - The Wonderful Porridge Pot (For the Children's Hour).
  - The Fox and the Grapes (For the Children's Hour).
  - Joseph in Egypt (The Bible).
  - Seeds (Make and Make Believe).
  - The First Doughnuts (Pathways to Reading).
34. Verse speaking:
  - Mix a Pancake (Rossetti).
  - What Does the Bee Do? (Rossetti).



Bread and Milk for Breakfast (Rossetti).  
 The Brick Oven (Fleming).  
 The Cupboard (Walter de la Mare).  
 The Friendly Cow (Stevenson).  
 Come, Butter, Come (Kern).  
 The King's Breakfast (Milne).  
 Rice Pudding (Milne).  
 The Baker (Making Visits).

#### BIBLIOGRAPHY

*The Book of Food: Pease.*  
*Susan's Neighbors: Hanna et al.*  
*Porridge Poetry: Lofting.*  
*The Open Door (Pathways to Reading).*  
*Every-day Friends (Child Development Readers).*  
*The Story of Wheat: Smith.*  
*The Baker Bakes Bread: Smith.*  
*Milk for the City: Smith.*  
*The Story of Potatoes: Smith.*  
*Story Pictures of Our Neighbors: Beaty.*  
*Story Pictures of Farm Foods: Beaty.*  
*The Dairy (Unit Study Books).*  
*The Story of Seeds (Unit Study Books).*

### CLOTHING

#### TOPIC: HOW WE OBTAIN SUITABLE CLOTHES

##### INTERPRETATION

Day by day, month by month, and season by season our weather changes. In the summer there are sports and games for which we wear very little or very light clothing. In the winter the chill winds force us to don heavy woollen garments in order that we may enjoy in comfort skating, skiing and snow-balling. There are days in the spring when the raindrops patter most persistently on our rubber coats and cellophane capes. We must wear clothing which the weather man tells us will be suitable.

Some of our clothing we have seen romping in the green fields on the fleecy backs of the sheep and lambs, but the cotton and the silk we wear in summer are not home grown. Our leather shoes and sandals may remind us of faithful, old Bossy, but the rubber and the cellophane are strange and unknown. Perhaps people in other parts of the world are busy helping to supply us with clothing.

##### POSSIBLE SCOPE OF THIS TOPIC

1. Choosing our clothes to suit the weather and occasions.
2. Sources of materials for our clothes: wool, leather, rubber, cotton, linen, rayon, silk.

3. The making of our clothes: using patterns, sewing, knitting, dyeing, decorating, etc.
4. The care of our clothes: washing and ironing, brushing, mending, hanging up, etc.
5. Animals that give us clothes: sheep, cattle, rabbits, silk worms, etc.
6. The clothes of people in other lands—hot, cool and cold countries.
7. The people who help us to obtain our clothes; e.g., trappers, ranchers, tailors, shoe-makers, etc.

#### SUGGESTED ACTIVITIES FOR THE ENTERPRISES

1. Making reading charts showing clothes for different seasons and occasions.
2. Read stories to find out what children wear in other lands.
3. Make a large thermometer chart and mount pictures of boys and girls suitably dressed for different temperatures.
4. Discuss ways of decorating our clothes.
5. Design and make simple articles of clothing; e.g., a scarf, a handkerchief, an apron.
6. Do simple experiments to show why rubbers should not be worn indoors; e.g., hold rubber and cloth up to the light, or pour water on cloth and rubber, to show lack of ventilation through rubber.
7. Learn to do simple mending of clothes; e.g., sewing on a button, darning a stocking.
8. Appoint monitors to supervise the cloakroom.
9. Discuss what to do if your clothes catch fire.
10. Make booklets; e.g., *The Story of Wool*, *How Shoes Are Made*, *Fur Bearers*.
11. Make toy animals from cloth or oilcloth.
12. Learn how to spell words needed for your booklets.
13. Design a poster on care of clothes.
14. Collect materials and make a scrap book; e.g., *Our Costume Book*.
15. Make and keep a weather chart, using a suitable legend.
16. Learn how animals and birds get ready for winter.
17. Dramatization; e.g., *Our Washing Day*, *Buying a New Coat*, etc.
18. Discuss best kinds of shoes to wear; size, fit, heel, etc.
19. Plan suitable clothes to permit a healthful sun-tan in summer.
20. Do simple problems on cost of clothes.
21. Dress dolls in costumes suitable to the seasons and to various occasions or in costumes of other lands.
22. Visit a cobbler and observe his methods of mending shoes.

23. Make a picture chart showing animals that give us furs. Study the habits of these animals.
24. Discuss why woollen clothing is warmer than cotton; why eiderdown comforters are warm; why birds puff out their feathers when it is cold; why the snow blanket protects seeds.
25. Make a list of new words used in your clothing study; learn how to spell them.
26. Bring samples of different materials and discuss appropriateness of various ones for special clothes, for work and play clothes, for clothes in different seasons.
27. Do an experiment on the evaporation of water to show where rain comes from. Try to get the water back again (condensation) to show why it rains.
28. Read, tell and play stories:
  - The Elves and the Shoemaker (For the Children's Hour).
  - Cinderella (Highroads to Reading—Book III).
  - The Wind and the Sun (Highroads to Reading—Book III).
  - Moonboy's Breeches (Bears and Things).
  - The Straw Ox (Bears and Things).
  - Where the Rain Coat Grows (Make and Make Believe).
  - The New Coat (Day In and Day Out).
  - The Lost Cap (Frolic and Do Funny).
  - The Snow Blanket (Canadian Readers—Book II).
  - The Story of the First Umbrella (For the Children's Hour).
29. Learn to say verses; e.g.,
  - Baa, Baa, Black Sheep.
  - Daffydowndilly.
  - Little Betty Blue.
  - Furry Bear (A. A. Milne).
  - The Fairy Tailor (Rose Fyleman).
  - The Fairy Cobbler (Rose Fyleman).
  - My Zipper Suit (Told Under the Silver Umbrella).
  - Choosing Shoes (Told Under the Silver Umbrella).
  - New Shoes (Told Under the Silver Umbrella).
  - A Pocket Handkerchief (Rossetti).
30. Singing games and dances; e.g., My Shoes Are Made of Leather, The Shoemaker's Dance.
31. Sing suitable songs.

#### BIBLIOGRAPHY

*The Book of Clothes*: Pease.  
*Story of Silk*: Basset.  
*Story of Wool*: Basset.

*Story of Cotton*: Curtis.  
*Cotton and Cotton Cloth*: Smith.  
*Rubber and Rayon*: Smith.  
*Flax and Wool*: Smith.  
*Your Shoes and Your Feet* (Unit Study Books).  
*Clothes* (Unit Study Books).  
*Community Life*: Compton.  
*Riddle Book*: Dootson.

## SHELTER

### TOPIC: HOW WE OBTAIN SUITABLE CLOTHES

#### INTERPRETATION

What fun it is to build a house and then live in it! We must get boards, and nails, and glass, and everything. We must saw the boards and nail them together, and no worries very much if hitting the wrong nail produces an occasional tear. Many people help us with our building; there is the man who cut down the trees to make the boards, the man who made the nails, and the man who made the glass. Perhaps some of these helpers live far away from us.

After we have built the house we must live in it. Then we must be careful to make rules about how we shall behave. Everyone must have a special task to do—sweeping, cooking, dishwashing, bed-making. When we have parties there will be special work to be done by those who can sing or dance to entertain the guests. Unless each person does his assigned task well the fun of living in the house will be spoiled for everyone. Living together happily in a home involves real responsibilities for each member of the family.

#### POSSIBLE SCOPE OF THIS TOPIC

1. Planning and building our home: materials needed, workmen, number of rooms, etc.
2. Furnishing and decorating our home.
3. Keeping our home clean.
4. Making our home comfortable: heating and ventilation, lighting, screens, etc.
5. Fun in our home: games, pets, music, etc.
6. Work in our home.
7. Health and safety in the home.
8. Different buildings for shelter in the community: school, church, railway station, store, etc.
9. Homes in other lands.

#### SUGGESTED ACTIVITIES FOR THE ENTERPRISES

1. Build a playhouse or arrange a corner of the room as a playhouse.
2. Make simple furniture and decorations for the house; e.g., chairs out of boxes, rugs for the floor, pictures for the walls.



3. Discuss plans for keeping the house clean and tidy.
4. Make simple booklets using pictures and sentences; e.g., Keeping Our House Clean, Our Furniture.
5. Make reading charts about the playhouse and activities.
6. Collect pictures of kitchens, living rooms, etc., and use these to increase your vocabulary.
7. Dramatize simple activities in the home; e.g., answering the door or phone, running errands, helping with the housecleaning, baking day.
8. Make a toothbrush rack for the bathroom or wash-room. Have a place for each member to hang his brush.
9. Work simple problems on the cost of heating and lighting your home.
10. Do an experiment to show that a lamp or stove needs air to burn well.
11. Make a survey of possible fire hazards in your home and school.
12. Make a survey of your home premises for possible breeding places of flies. Make plans to remove them.
13. Study ways of keeping well water safe for drinking. See if your home or school well is protected from contamination.
14. Discuss best methods of storing food in the home; e.g., eggs for winter, fruits and vegetables, milk, meat.
15. Learn the best methods of doing simple household or farm tasks; e.g., washing dishes, making beds, dusting, caring for farm animals, cleaning sidewalks and yard.
16. Make plans for and have a party at home or at school; plan the games, the decorations, the food, etc.
17. Discuss ways of helping mother and father with their work.
18. Study pictures you would like to have for your bedroom; e.g., Dignity and Impudence, Feeding the Birds, Can't You Talk, Boy With Rabbit, Boy With Torn Hat.
19. Learn to read a thermometer and keep a temperature chart of your schoolroom.
20. Learn the best methods of feeding and caring for pets: e.g., a dog, a cat, a canary, a rabbit.
21. Appoint monitors for supervision of cleaning activities at school; e.g., care of washbasins, cupboards, toilets, water cooler.
22. Learn games that are interesting to play in the evening at home.
23. Make a health booklet; e.g., Foods That Make Me Grow, Building Sound Teeth, How I Keep Clean, Games I Like to Play.
24. Plan a display for your bulletin board on healthful homes.

25. Study the best methods of lighting your home and your school. Learn how to get the best light for reading and writing.
26. Discuss ways of improving your appearance. Suggest toilet articles necessary.
27. Visit a railroad station, a garage, a store and write or tell a story about your visit.
28. Discuss ways in which colds are spread among different members of the family. Learn prevention methods.
29. Read suitable stories and tell or dramatize them to the class; e.g.,  
     Building New Homes (Make and Make Believe).  
     Making a House (Everyday Fun).  
     Bird House Day (Golden Windows).  
     The Three Pigs (For the Children's Hour).  
     The Three Bears (For the Children's Hour).  
     Hansel and Gretel (Highroads to Reading—Book III).  
     The Fisherman and His Wife (Highroads to Reading—Book II).  
     Aladdin and His Wonderful Lamp.  
     The Puppy Who Wanted a Change (Bears and Things).
30. Make up rhymes and verses about our pets, babies, toys, etc.
31. Find out how children live in other lands; e.g., Japan, Holland, Norway.
32. Learn to sing songs; e.g., I Am a Gray Little Eskimo.
33. Learn to tell time and keep track, for a week, of the time you go to bed.
34. Discuss care of personal belongings, toys, clothes, toilet articles.
35. Learn to say rhymes and poems; e.g.,  
     Rock-a-Bye Baby.  
     The North Wind Doth Blow.  
     Jack and Jill.  
     The Pedlar's Caravan (Golden Windows).  
     The Land of Counterpane (Stevenson).  
     Escape at Bedtime (Stevenson).  
     Windy Nights (Stevenson).  
     Vespers (When We Were Very Young).
36. Read stories of people who helped to build our homes.

#### BIBLIOGRAPHY

*Home Is Fun:* Mason.

*The Book of Houses:* Pease.

*The Book of Heat and Light:* Pease.

*Peter's Family*: Hanna et al.  
*Home*: Waddell et al.  
*Child Story Readers*: Lyons and Carnahan.  
*Making a Playhouse*: Smith.  
*Carl's Home*: Smith.  
*Carl's Mother*: Smith.  
*Carl's Father*: Smith.  
*Heat* (Unit Study Books).  
*Glass and Bricks* (Unit Study Books).

## WORK

### TOPIC: HOW WE WORK IN OUR HOMES, OUR SCHOOL AND OUR COMMUNITY

#### INTERPRETATION

Everywhere in the community we see workers engaged in interesting occupations. The mailman comes every day to bring letters and newspapers, and when Christmas or a birthday draws near there may be parcels that arouse a consuming curiosity. There are policemen and firemen to protect us and our homes from harm, and there are builders to help us repair and construct. In the stores there are clerks eager to attend to our wants, and in the factories busy workers are making the goods we see so enticingly displayed on the counters and in the windows. If brother or sister gets hurt when playing there are doctors and nurses to provide proper treatment. All these occupations are so interesting that our best games are made up to imitate what we see the grown-ups of the community doing to make a living. We become mailmen, policemen and firemen; we sell groceries and build houses; we care for those who are ill and raise food for those who are hungry. Through our work and play at home and in school we learn a great deal about the community in which we live.

#### POSSIBLE SCOPE OF THIS TOPIC

1. Work to be done in the home; mother's work, father's work, children's work.
2. The kind of work people do: in getting food, in building homes, in providing for transportation, in making clothing, in keeping others well, in teaching others, etc.
3. Places where people work: offices, garages, schools, stores, markets, restaurants, farms, roads and streets, mines, forests, etc.
4. The interdependence of workers in our community; e.g., the farmer and the manufacturer, the city dweller and the farmer, children and parents, sick people and doctors, etc.
5. Ways of learning to do work well; e.g., by watching others, by experimenting, by helping, by learning at at school, by reading, by seeing what others have done well.

## SUGGESTED ACTIVITIES FOR THE ENTERPRISES

1. Collect pictures of workers and tell stories about these pictures.
2. Make a scrap book on mother's work, father's work or working at school.
3. Make a picture chart showing the workers of our town.
4. Model or draw tools used by various workers; e.g., the carpenter, the farmer, the housekeeper.
5. Plan for and carry on interesting conversations on special kinds of work; e.g., the policeman, the fire ranger, the doctor, the nurse.
6. Learn best methods of working to avoid fatigue: work in a good light, don't work too long, have suitable tools and materials, etc.
7. Learn different methods of measuring goods; e.g., a quart of milk, a yard of cloth, a bushel of wheat, a pound of butter, a dozen eggs.
8. Discuss types of working clothes and their care; a coverall or overall, an apron, a smock, a wide-brimmed hat for shade, etc.
9. Do various types of reading exercises on suitable topics; e.g., matching exercise, question and answer, guessing riddles.
10. Make a list of rules for preventing accidents in various types of work.
11. Learn how to treat a cut, a burn, a frost bite, a sprain.
12. Plan an exhibit of work done in the school and choose a judging committee.
13. Find out if you can earn some spending money by doing jobs at home or for the neighbors.
14. Dramatization; e.g., stories about different workers; work done on the farm; going to the dentist's office.
15. Read stories to discover kinds of work done by children in other lands.
16. Study some famous pictures about workers; e.g., The Angelus, The Gleaners, Shoeing the Bay, Helping Hands.
17. Learn how to prevent the spread of colds and other diseases among people at home, at school, in offices, stores, etc.
18. Discuss healthful practices for all workers; e.g., cleanliness, sleep, recreation, balanced meals, visiting the dentist, etc.
19. Learn how to use simple tools; e.g., a hammer, a saw, a screwdriver.
20. Make a list of new words you have learned.
21. Practise being polite to workers through dramatizations: e.g., the storekeeper serves a customer, the postman delivers a letter, a neighbor returns a borrowed article.



22. Find and learn rhymes and poems or make up rhymes about different kinds of work.
23. Discuss workers who entertain us; e.g., actors in the movies; people on the radio; people who make comic strips.
24. Have some fun by learning singing games and dances; e.g., *The Shoemaker's Polka*, *The Farmer's in the Dell*.
25. Organize a store and buy things at it.
26. Organize the work at school so that all share in the jobs to be done; e.g., cleaning the washbasins, emptying the waste water, carrying water, serving lunch, cleaning and tidying.
27. Invite special workers to school to tell about their work; e.g., a Mounted Policeman, a veterinary surgeon, a forest ranger, a weed inspector.
28. Discuss ways of being helpful to various workers; e.g., the school janitor, father and mother, a sick friend, the street cleaner, etc.
29. Make a garden at home. Plan to bring vegetables or flowers to school.
30. Make a small windmill to show how the wind helps us.
31. Discuss the care of animals that help us with our work.
32. Read, tell and play suitable stories:
  - Mr. Postman (Everyday Fun).
  - The Boy and the Goats (Canadian Readers—Book I).
  - Epaminondas (Bears and Things).
  - The Little House in the Woods (For the Children's Hour).
  - The Tar Baby (Highroads to Reading—Book III).
33. Rhymes and poems about workers:
  - The Dentist (Fyleman).
  - The Postman (Fyleman).
  - The Butcher (Fyleman).
  - The Dormouse and the Doctor (Milne).
  - General Store (Field).
  - At the Bank (Field).
  - At the Cobbler's (Field).

#### BIBLIOGRAPHY

*The Delivery Man*: Kuh.  
*The Storekeeper*: Lent.  
*Helpers*: Waddel *et al.*  
*Susan's Neighbors*: Hanna *et al.*  
*Jack Helps at Home*: Smith.  
*Joan Helps at Home*: Smith.  
*Helping on a Farm*: Smith.  
*In a Department Store*: Smith.

*Science Stories*, Books I, II, III: Gray *et al.*  
*Centerville*: Gray *et al.*  
*Here Comes the Postman*: Miller.  
*Story Pictures of Farm Work*: Beaty.  
*Story Pictures of Our Neighbors*: Beaty).

## TRANSPORTATION AND COMMUNICATION

### TOPIC: HOW WE PROVIDE FOR TRANSPORTATION AND COMMUNICATION IN OUR COMMUNITY

#### INTERPRETATION

To ride a saddle horse is probably the highest ambition that any boy or girl can have. A bicycle is a convenient means of getting around, but it lacks the life and responsiveness of a pony. Whoever heard of Indian chiefs or famous frontiersmen dashing across the plains on bicycles! But when we want to do business, we must use something more convenient than either a saddle horse or bicycle. Grain and livestock, freight and household goods must be transported in wagons, motor trucks or trains.

Perhaps the most important person to visit our homes is the mailman, who brings us interesting letters and parcels. When we wish to communicate more directly with distant friends we have that mysterious box on the wall that sends our voice across miles of prairie to the neighbors, to the nearest town or city, or even to distant countries. Aladdin with the aid of his wonderful lamp couldn't travel any faster, or make his needs known more quickly, than can the modern boy.

#### POSSIBLE SCOPE OF THIS TOPIC

1. The need for transportation and communication in our community; to send letters, to ship food and clothing, to visit our friends, to obtain help, to get information, etc.
2. Different ways of transporting goods and people; e.g., train, truck, aeroplane, horses, bicycles, boats.
3. Different ways of communicating; e.g., newspaper, letter, radio, telephone, telegraph, messenger.
4. People who help us to travel and to send goods and messages; e.g., engineer, conductor, express man, postal clerks, bus drivers.
5. Animals that help us and other people to travel: horse, dog, camel, reindeer, etc.
6. Ways in which travel and communication have made life more comfortable, pleasant and interesting.

#### SUGGESTED ACTIVITIES FOR THE ENTERPRISES

1. Collect and mount pictures of wagons, trains, boats, trucks, etc. Letter names or sentence stories under these pictures.
2. Make and illustrate a booklet of rhymes about travel.

3. Learn how to carry on a polite telephone conversation; e.g., with a relative or friend, with a storekeeper or other business man.
4. Learn how to write letters.
5. Play language games to give practice in using correct forms; e.g., I went, we saw.
6. Make a picture chart or frieze about people or animals that help us to travel.
7. Visit a grain elevator and find out how wheat is stored and shipped.
8. Visit a refrigerator car or read to find out how they are built.
9. So simple problems on buying tickets, expressing parcels, mailing a money order or postal note. Dramatize these situations.
10. Make a word book or spelling list of new words.
11. Find out how people travelled in pioneer days in our community.
12. Write and broadcast messages or programmes over a home-made microphone.
13. Discuss behavior when travelling: obeying traffic laws, being careful, being cheerful and pleasant to people, helping unfortunate people, politeness, etc.
14. Read stories to find out how people travel in other countries.
15. Discuss cargoes carried by trains, busses, aeroplanes, etc.
16. Make an illustrated booklet on animals that help people to travel.
17. Find out ways in which the health of travellers is protected; e.g., paper drinking cups, water in coolers, washbowls in train toilets, white linen cloths on backs of seats, air-conditioned trains and busses.
18. Make a list of foods shipped to us from other countries. Discuss the health value of some of these foods; e.g., oranges, apples, lettuce, spinach, celerey.
19. Learn to tell directions by the sun, the dipper and the north star; on a map.
20. Make a map of our community and mark on it our school, our homes, roads, rivers, etc.
21. Discuss best ways of preventing highway and traffic accidents.
22. Visit a large post office, a newspaper office, a telephone office, a telegraph office. Draw pictures and write stories describing what you have learned.
23. Read, tell or act suitable stories:
  - The Travelling Musicians (Highroads to Reading, Book III).
  - The Little White Boat (Real and Make Believe).
  - At the Station (Making Friends).

- The Magic Word (Highroads to Reading—Book II).  
 Skippy Squirrel Learns Directions (Highroads to Reading, Book II).  
 The New Tire (Highroads to Reading—Book II).  
 The Four Helpers (Highroads to Reading—Book II).
24. Learn verses for verse speaking; e.g.,  
 Ferry Me Across the Water (Rossetti).  
 Ride a Cock Horse.  
 I Saw a Ship a-Sailing.  
 Where Go the Boats? (Stevenson).  
 The Postman (Fyleman).  
 Taxis (Field).  
 Trains (Tippett).  
 Up in the Air (Tippett).  
 Trucks (The Golden Flute).
  25. Learn some singing games; e.g., How Many Miles to Babylon?
  26. Make or draw a boat, truck or wagon. Make paddle wheel boats and have races.
  27. Invite someone to school to tell about a long and interesting trip he has made.
  28. Do various types of reading exercises on suitable topics.
  29. Make and use a tin-can telephone.

#### BIBLIOGRAPHY

- Tom's Trip*: Smith.  
*The Captain*: Lent.  
*The Bus Driver*: Lent.  
*The Air Pilot*: Lent.  
*The Postman*: Kuh.  
*The Engineer*: Kuh.  
*The Motorman*: Kuh.  
*Susan's Neighbors*: Hanna *et al.*  
*Good Times Together*: Lyons and Carnahan.  
*Everyday Friends*: Hahn.  
*All Kinds of Cars*: Smith.  
*The Filling Station*: Smith.  
*A Big Airport*: Smith.  
*The Story of Flying* (Unit Study Books).  
*The Story of Communication* (Unit Study Books).



## RECREATION

### TOPIC: HOW WE SPEND OUT LEISURE TIME IN OUR HOME, OUR SCHOOL AND OUR COMMUNITY

#### INTERPRETATION

We all like to play games. In winter we skate and make snowmen; in summer we swim and have picnics. Sometimes we are firemen and mailmen, or mothers and nurses in the playhouse. In books we find interesting stories to read in school and before bedtime, while on the radio there are programmes we enjoy. Occasionally there is the supreme thrill of a moving picture or a community concert in which we may have a part. Perhaps father and mother take us to visit our city or country friends, and then we may visit the museums and zoo, or feed the chickens and calves.

Everywhere we go there is something interesting to do and to see.

#### POSSIBLE SCOPE OF THIS TOPIC

1. Recreation in and about our homes: games, hobbies, pets, reading, gardening, etc.
2. Enjoying leisure time at school: reading, games, parties, clubs, concerts, festivals, etc.
3. Social activities in our community: picnics, hikes, fairs, concerts, movies, plays, tournaments, etc.
4. Seasonal and holiday activities.
5. The development of physical and mental health through wise use of leisure.

#### SUGGESTED ACTIVITIES FOR THE ENTERPRISES

1. Play games; e.g., Who Has the Button? Hide the Thimble.
2. Make and guess riddles.
3. Plan and carry out a school picnic.
4. Have conversations about fairness in games, politeness to opponents.
5. Learn to skate, to ski, to skip, to play hop-scotch, marbles, jacks, etc.
6. Plan to carry out a hike, to collect nature specimens; e.g., tadpoles, cocoons, rocks, etc. Plan for campfire and lunch.
7. Visit a park in your community and take part in the fun to be enjoyed there.
8. Make a school stamp album. Try to find out something about the countries where the stamps come from.
9. Learn to do simple puzzles such as jig-saw and cross-word puzzles. Make some puzzles for school.
10. Organize a bird or pet club: study habits of birds and care of pets.

11. Discuss and play some indoor games for very cold or stormy weather; e.g., Checkers, Authors, Bingo, etc.
12. Organize games in season for the school playground.
13. Discuss suitable clothes to wear for outdoor sports.
14. Learn poems about winter fun, summer fun, the wind, the rain, the snow, etc.
15. Plan a reading corner for your schoolroom. Try to have good light, comfortable chairs, a table, magazines,, picture books, story books, etc.
16. Construct and erect a bird house. Keep a diary of observations.
17. Have a flower show in your school. Discuss best arrangements and specimens.
18. Learn what to do for simple accidents in sports; e.g., a cut, a black eye, a bruise, a sprain.
19. Make a picture chart or frieze on games you enjoy playing.
20. Read stories to find out about games children play in other countries.
21. Tell how to play a game.
22. Plan and carry out a parade of animals in a circus.
23. Learn some singing games and dances; e.g., Round and Round the Village, Little Sally Water.
24. Plan some special day celebrations; e.g., St. Patrick's Day, St. Valentine's Day, Hallowe'en, Arbor Day.
25. Make and play original games.
26. Bring games from home to play at school.
27. Learn how to read and interpret recipes and make simple dishes.
28. Learn to do simple handicrafts, knitting, embroidering, weaving; design simple patterns.
29. Make and fly kites in spring.
30. Make a Jack-o'-Lantern and find out what you have to do to keep the candle burning.
31. Collect and mount seeds, leaves, and weeds.
32. Plan a booklet of spring birds.
33. Make a fish bowl for your school. Put sand on the bottom and plant waterweeds.
34. Make reading charts telling of your favorite games.
35. Read and play stories; e.g.,  
     The Elephant's Child (Just So Stories).  
     How the Robin Got its Red Breast (For the Children's Hour).  
     The Stars in the Sky (Bears and Things).  
     Pets are Fun (Finding Friends).
36. Choose and practise plays, songs, dances, verses, etc.  
     Hop-Scotch (Bears and Things).

The Skipping Song (Highroads to Reading, Book III).  
A Good Play (Stevenson).  
The Owl and the Pussy Cat (Highroads to Reading, Book III).  
The Circus (Roberts).  
Spinning Top (Golden Flute).  
The Best Game the Fairies Play (Fairies and Chimneys).  
Sand Between the Toes (Milne).

#### BIBLIOGRAPHY

*Bob and Judy*: Storm.  
*Rides and Slides*: Alice and Jerry Books.  
*Pets are Fun*: Park.  
*Nip and Tuck at Play*: Mitchell.  
*The Zoo Party*: (Story Time Books).  
*The Animal Parade*: Gate and Brown.  
*Home and Round About* (Pathways to Reading).  
*Good Times Together*: Lyons and Carnahan.  
*Winter Time*: Dearbourn.  
*Elson Basic Readers*—Book II: Gray *et al.*  
*Everyday Friends* (Child Development Readers).  
*Goldfish and Birds* (Unit Activity Reading Series).  
*Tom's Dog and Cat* (Unit Activity Reading Series).  
*Fun in the City* (Unit Activity Reading Series).  
*Fun on a Farm* (Unit Activity Reading Series).  
*Making Toys* (Unit Activity Reading Series).  
*Gray Elephant* (Unit Activity Reading Series).  
*About Camels* (Unit Activity Reading Series).  
*Beaus at Home* (Unit Activity Reading Series).  
*Pets at School* (Unit Study Books).  
*Sun, Moon and Stars* (Unit Study Books).

#### EXPRESSION

TOPIC: HOW WE DEVELOP OURSELVES THROUGH  
ART, MUSIC, RELIGION, LITERATURE, LANGUAGE,  
DRAMA AND DANCING

#### INTERPRETATION

When we have an experience that gives us pleasure we want to tell everyone about it. The fish we catch are bigger than any fish ever caught before, and the trips we take in the summer are more exciting than any ever made by Columbus or Marco Polo. To make their experiences more permanent so that they can relive them in later years, some girls and boys like to write stories and make pictures. Often when we

get very excited about something that has thrilled us deeply, we make up songs or dances, or launch into vivid dramatization. There are, too, those times when we are so sincerely grateful for the kindness of our parents and friends that we thank God for all His goodness and mercies.

#### POSSIBLE SCOPE OF THIS TOPIC

1. Expression through music: songs, rhythms, singing games, folk dances, rhythm bands, pipes, etc.
2. Expression through poetry: verse speaking of poems, miming of poems, making rhymes and verses, etc.
3. Expression through stories: dramatizing stories, illustrating stories and poems, writing original stories, story telling.
4. Expression through art: drawing pictures of children's activities, studying pictures of great artists, making designs, modelling in clay, soap or wax, etc.
5. Expression through handicrafts: sewing, knitting, embroidery, wood-work.

#### SUGGESTED ACTIVITIES FOR THE ENTERPRISES

1. Organize a rhythm band in your school.
2. Learn simple folk dances. Make up dances to illustrate or interpret a story; kinds of work people do, animal walks, etc.
3. Learn some singing games; e.g., Looby Loo, Here We Go Round the Mulberry Bush, London Bridge.
4. Make a puppet theatre: Make and dress the puppets; compose the dialogue for the play.
5. Write original rhymes for valentines, birthday cards, Christmas cards, etc.
6. Plan and make costumes for dramatizations, plays, dances, etc.
7. Draw pictures to illustrate nursery rhymes, fairy stories, cumulative stories, hero tales.
8. Design and make native costumes for folk dances.
9. Improvise simple tunes and make up words for songs to suit various occasions.
10. Dramatize suitable stories: Make plays on historical or seasonal events.
11. Cut soap or wax models of pets or animals.
12. Make a table model of a farm, a circus, a park or playground, a doll's house, etc.
13. Keep a little diary.
14. Write friendly letters.
15. Learn to appreciate what great artists have expressed; e.g., through music (Mendelssohn's Spring Song); through pictures (Reynold's Age of Innocence); through poems (Stevenson's The Wind).
16. Write and illustrate a weekly school newspaper.



17. Arrange and carry out verse speaking for a programme.
18. Tell original stories.
19. Plan and carry out a party; e.g., birthday party, a Valentine party.
20. Make a simple stage-set for a play.
21. Make and design little gifts; e.g., scarfs, aprons, handkerchiefs, necklaces, purses.
22. Make a Red Cross portfolio to exchange with a school in another country.
23. Plan a radio programme for your school of songs, verses and poems.
24. Plan programmes for special occasions; e.g., Christmas, Hallowe'en, Easter.
25. Learn to use stick prints, potato blocks, and lino cuts in planning designs.
26. Arrange schoolroom bouquets. Pick flowers and colours which look well together.
27. Make a nature booklet to contain pictures of birds, insects and butterflies; pressed flowers and leaves.
28. Listen to records and make appropriate rhythms for the music.
29. Read and tell suitable stories and poems; e.g.,  
     The Christmas Story (The Bible).  
     The Golden Cobwebs (Highroads to Reading—Book II).  
     Making Up a Play (Finding Friends).  
     The Man Who Did Not Like Music (Golden Windows).  
     The Sleeping Beauty (Highroads to Reading—Book III).  
     Little Wind (Highroads to Reading—Book II).  
     What Is Pink? (Rossetti).  
     A Christmas Song (Highroads to Reading—Book III).  
     Cradle Hymn (Luther).  
     Earth and Sky (Farjeon).  
     Wynken, Blynken and Nod (Highroads to Reading—Book III).  
     The Rockaby Lady (Canadian Readers—Book III).  
     The Moon (Stevenson).  
     Autumn Fires (Stevenson).  
     The Crown (Golden Windows).

#### BIBLIOGRAPHY

*Christmas Time*: Schenk.

*Easter Time*: Schenk.

*Hallowe'en*: Schenk.

*St. Valentine's Day*: Schenk.  
*Hallowe'en Fun*: Hahn.  
*Just So Stories*: Kipling.  
*Silver Pennies*: Thompson.  
*Br'er Rabbit Plays*: Fleming.  
*Fourteen Verse Plays*: Fleming.

## EDUCATION

### TOPIC: HOW WE MAKE USE OF THE EDUCATIVE FACTORS OF OUR COMMUNITY

#### INTERPRETATION

We begin our education long before we begin school at six years of age. Not many of us can read or write when we first go to school, but we have learned to dress ourselves, we are watchful for cars when crossing the roads and streets, we can find our way around the community without getting lost, we can help mother and father at home, and we can play many games. After we learn to read and write we find out many new things about our community. We visit the post office and creamery, have long rides on the street cars and busses, get acquainted with new girls and boys by playing games and doing interesting jobs in school. On Sunday we go to church and join with other families in worship. Everywhere around us there are things we must learn about if we are to understand how people live in our community.

#### POSSIBLE SCOPE OF THIS TOPIC

1. The home as an educative factor: learning from mother, father, older brothers and sisters, friends, etc.; abilities we acquire from these teachers, to talk, walk, dress ourselves, eat properly, do jobs, be polite, etc.
2. The schools of our community and what they do for us: elementary schools, high schools, Sunday schools, business colleges, agricultural schools, trade schools, etc.
3. Community enterprises as educative factors: the church, the community hall, skating rink, clubs, fairs, concerts, public library, etc.
4. Newspapers and magazines as sources of information: news, advertisements, pictures, special articles.
5. The radio as an educative factor: stories, music, news, plays, etc.
6. Travelling as an educative factor: going to town, to visit the city, to visit friends, to spend a holiday afar, etc.
7. Learning from observation of nature: weather observations, habits of birds and animals, how plants grow, etc.
8. Moving pictures as an educative factor: news, stories of different countries, music, etc.

## SUGGESTED ACTIVITIES FOR THE ENTERPRISES

1. Report on a radio programme which you have enjoyed.
2. Tell the class the story of a movie you have seen.
3. Read and tell Bible stories.
4. Learn to sing simple hymns.
5. Organize reading circles to read stories to each other.
6. Learn to mend books that have been torn.
7. Make a list of teachers in your community and write simple sentences about their work; e.g., the minister, the doctor, the nurse, the dentist, your mother, the music teacher, etc.
8. Keep a list of books read during the year. Tell what you liked about these books.
9. Make word lists and practise pronunciation of difficult words.
10. Make a picture chart to show what you have learned about safety on the street, road or highway.
11. Teach your classmates a new game.
- 12. Make a scrapbook of interesting pictures cut from newspapers or magazines.
13. Plan a bulletin board for displaying interesting items about your school and community.
14. Plan for a period in the day to discuss important events of your community and of the world.
15. Make plans and gain the co-operation of the adults in your community to buy a radio for your school.
- 16. Plan and carry out nature excursions to observe growth of plants, activities of insects, habits of birds, etc.
- 17. Plan a visit to a neighboring school or invite another school or class to visit you.
18. Visit a dairy farm, an experimental farm, an agricultural school, a threshing outfit in action, etc. Make a little illustrated booklet to tell about your visit.
- 19. Discover directions for making a bird house, a bookcase, a doorstep, a fly-trap, etc., and see if you can follow these directions to make an accurate model.
20. Place crumbs, grain or small slices of apple in bird houses.
21. Plan and publish a school newspaper.
22. Plan some investigations on the sun, the moon, the stars. Bring reports to the class.
23. Learn to swim and skate under safe conditions and proper instruction.
24. Learn about the more common musical instruments; learn to play a musical instrument.
25. Read and listen to stories and poems; e.g.,  
The Child Jesus (The Bible).  
The Honest Woodsman (Highroads to Reading—  
Book III).

Bears, Obey Your Mother (Bears and Things) :  
 The Swimming Lesson (Bears and Things).  
 The Wonderful Sun (Pathways to Reading).  
 At School (Jim and Judy).  
 Other Countries (Make and Make Believe).  
 The Starlighter (More Silver Pennies).  
 Twice Times (Bears and Things).  
 The End (Now We Are Six).  
 Growing-Up (When We Were Very Young).

#### BIBLIOGRAPHY

*A Day in School*: Michaelis.  
*Bruce and Barbara*: Gales et al.  
*David's Friends at School*: Hanna et al.  
*Making Visits* (Child Development Readers).  
*Finding Friends* (Child Development Readers).  
*Jim and Judy* (New Work-Play Books).  
*Round About* (Alice and Jerry Readers).  
*Tales and Travels* (Real Life Readers).  
*The Open Door* (Pathways to Reading).  
*Tom's School*: Smith.  
*Now We Go Again*: Gates et al.  
*Science Stories*—Book I: Gray et al.  
*Nature Activity Readers*—Book I: Edwards and Sherman.

### GOVERNMENT: HEALTH AND PROTECTION

TOPIC: HOW WE PROTECT LIFE AND PROPERTY IN  
 OUR HOMES, OUR SCHOOL AND OUR COMMUNITY

#### INTERPRETATION

On muddy days we must not come rushing pellmell into the house or school without first wiping the mud from our shoes, or carefully removing our rubbers. When we bring in an unnecessary amount of dirt we make additional work for mother or the janitor. Mother, father and children make certain rules that everyone must obey in order that living in the home may be pleasant and safe for everyone. The girls help mother with the housework, while the boys help father with the outside chores. In school the teacher and pupils must make rules to guard health, to prevent accidents and to give everyone a fair chance to learn. Similarly in the community there are guardians of health and property,—the doctor and nurse, the policeman and fireman. As we live together at our daily work we learn that we need to have rules to guide our activities.



## POSSIBLE SCOPE OF THIS TOPIC

1. Regulations in the home that protect the rights of others and make for more pleasant living: obedience to parents and older people, doing one's allotted jobs, taking care of one's clothes and toys, respect for the property of others, etc.
2. Regulations that govern conduct at school: respect for the wishes of the teacher, doing one's work fairly, good sportsmanship in games, helping others, respect for the property of others, etc.
3. Conduct in public places that makes for good citizenship: obeying traffic rules, keeping quarantine regulations, protecting trees and valuable plants, refusing to deface signs, disposing of wastes in proper places, etc.

## SUGGESTED ACTIVITIES FOR THE ENTERPRISES

1. Help to organize a school council to settle difficulties and problems in your school.
2. Assist in making investigations; e.g., the safety of the water supply, danger spots on the highway, cause of colds in your school.
3. Discuss the meaning of good sportsmanship in games.
4. Visit a public building such as the post office, the station, the community hall, and note if it is kept clean and sanitary.
5. Make a survey of the school plant and plan to improve the cleanliness and sanitary conditions.
6. Discuss causes of accidents in the home and the school, and make some safety rules to prevent them.
7. While visiting a store note if food is protected against dust, flies, dogs, cats, etc.
8. Learn to be helpful at home and at school about the care of personal belongings, keeping the school and home clean and tidy.
9. Discuss politeness and fairness about borrowing and lending things.
10. Learn some good ways to co-operate with the nurse or doctor to keep yourself and others healthy.
11. Learn to carry out simple rules to protect others from disease; e.g., not to spit on sidewalks, proper use of a handkerchief, washing the hands before handling food.
12. Make an illustrated booklet on people who help to protect us: mother, father, the teacher, the policeman, the doctor, etc.
13. Dramatize the work of the policeman, the fireman, etc.
14. Discuss common causes of fires and fire prevention.
15. Learn how to make a paper cup for drinking.
16. Plan a sanitary place to keep cups at school.
17. Make individual towels for use at schools.

18. Plan a cleanup day for the school and the school yard; make plans to beautify the school and the grounds.
19. Learn to sing *God Save the King* and *O Canada*; learn proper behavior during the singing of the national anthems.
20. Read and tell suitable stories and poems; e.g.,  
 Stories from Junior Red Cross Magazine.  
 Little Pear and the Firecracker (Here and There).  
 Prairie Fire (Wilder).  
 The Fire in the Stable (Around the Year).  
 Patty Saves the House (Orton).  
 Wee Willie Winkie.  
 My Policeman (Fyleman).  
 Buckingham Palace (When We Were Very Young).  
 The Traffic Man (Highroads to Reading—Book II).  
 The Dormouse and the Doctor (When We Were Very Young).  
 Eight Health Rules (Highroads to Reading—Book II).

#### BIBLIOGRAPHY

*Away We Go*: Buckley *et al.*  
*Happy Times*: Buckley *et al.*  
*In Storm and Sunshine*: Buckley *et al.*  
*Around the Year*: Buckley *et al.*  
*Here and There*: Buckley *et al.*  
*Susan's Neighbors*: Hanna *et al.*  
*Safety Town Stories*: Roberts.  
*The Fireman*: Kuh.  
*The Policeman*: Kuh.  
*Spick and Ppan*: Andress *et al.*  
*The Health Parade*: Andress *et al.*  
*Growing Big and Strong*: Andress *et al.*

#### SUPPLEMENTARY BIBLIOGRAPHY

*Dean and Don at the Dairy*: Miller.  
*To Market We Go*: Miller.  
*Helpers*: Waddell *et al.*  
*Story Pictures of Farm Animals*: Beaty.  
*Science Stories*—Books I, II and III: Gray *et al.*  
*Health Stories*—Books I, II and III: Gray *et al.*  
*Art Stories*—Books I, II and III: Gray *et al.*  
*In Storm and Sunshine*: Buckley *et al.*  
*In Town and Country*: Buckley *et al.*  
*The Seasons Pass*: Fraiser *et al.*  
*Winter Comes and Goes*: Fraiser *et al.*  
*Hunting*: Patch and Howe.

*Outdoor Visits:* Patch and Howe.  
*Surprises:* Patch and Howe.  
*We Look About Us:* Craig and Burke.  
*Out-of-Doors:* Craig and Baldwin.  
*Our Wide, Wide World:* Craig and Baldwin.  
*From Morning Till Night:* Charters *et al.*  
*Happy Days:* Charters *et al.*  
*Good Habits:* Charters *et al.*  
*Spick and Span:* Andress *et al.*  
*The Health Parade:* Andress *et al.*  
*Growing Big and Strong:* Andress *et al.*  
*The World's Children Series:* Olcott.  
*Our Little Friends Series:* Carpenter.  
*The Child Development Readers* (Houghton Mifflin and Company)  
*Far Horizons Readers* (J. M. Dent and Sons).  
*Unit Activity Readers* (W. J. Gage and Company).  
*Pathways to Reading* (Gage-Nelson).  
*Curriculum Foundation Series* (W. J. Gage and Company).  
*Alice and Jerry Books* (The Copp Clark Company).  
*Guidance in Reading Series* (Lyons and Carnahan).  
*The New Work-Play Books* (Macmillan Company).

# ELABORATION OF THE GUIDE

## DIVISION II—SECTION A

---

### HOW MAN ADAPTS HIS LIVING TO THE ENVIRONMENTAL FORCES OF NATURE

When we read that people in some other part of the world are suffering from severe heat or cold, we often say, "I wouldn't live there." Or when we see pictures of Arab or Eskimo families, we may think, "My, I shouldn't want to live like that." Then when we hear of fishermen battling with the raging ocean, or of miners being trapped in a gas-filled mine, we perhaps declare, "I don't want that kind of job!" Yet the very people we feel sorry for, as they read or hear about how we live, may also be saying, "How sad and depressing; I don't want to live like that." Over the entire world there are varying natural conditions—climate, surface features and resources; and to these man has adjusted his living and his occupations.

#### I. FOOD

##### TOPIC: HOW ENVIRONMENT AFFECTS MAN'S FOOD

##### **Interpretation:**

Man is dependent on his immediate and remote environment for his food. To obtain his food man must adjust himself to his physical and climatic surroundings: the Eskimo rarely sees white bread, while the Arab has no opportunity to indulge in the Epicurean delight of a banquet on seal's flesh. Yet both Eskimo and Arab thrive and are healthy.

This study may be limited strictly to *food*, but with equal validity it may be enlarged to embrace certain phases of *shelter, clothing, work, transportation, and health*.

##### **Possible Scope of this Topic:**

1. Living conditions among such people as Eskimos, Indians, Chinese, Arabs, Swiss, Canadians, etc.
2. Effect of physical and climatic conditions on plant growth and food.
3. Equipment used for securing food in different lands: the hunter's bow and spear; the farmer's hoe and plough; the fisherman's nets and boats; etc.
4. Transportation of food under varied surface and climatic conditions; dog-sled, caravan, train, canoe, outrigger, sailing vessel, steamship, etc.



5. Food customs of different peoples.
6. Effect of food on health and development of people.
7. Simple story of digestion; care of digestive system.
8. Structural adaptations of important food animals and plants.
9. Humane treatment of animals: feeding, shelter, trapping, slaughtering.
10. Food preservation in varied climates.

### **Suggested Activities for the Enterprises:**

1. Construct sand-table models and murals showing how food is obtained: Eskimo hunting, Chinese rice growing, etc.
2. Construct movie-box pictures showing food transportation.
3. Make a frieze showing food animals in characteristic environments.
4. Organize Junior Farm Club: Calf Club, Seed Club, Poultry Club.
5. Locate on a globe map of the world the continents and oceans; determine location of zones and of some peoples living in zones.
6. Make animated maps of world showing (a) foods of the world (b) distribution of important food animals.
7. Conduct science observations and experiments on the effect of the environment on plant growth: e.g., buds, leaf scars, descent of sap, food storage in roots, effect of light and gravity.
8. Make diagrammatic studies of fish and lobster.
9. Construct models of Eskimo hunting equipment, Chinese farming tools, etc.
10. Make a health poster on food.
11. Make a sketch of digestive organs, and give a report on what happens to food in the body.
12. Make booklets; e.g., What the Eskimo Eats, Humane Treatment of Animals.
13. Prepare and serve a Japanese meal.
14. Plan and serve school lunch.
15. Keep individual height and weight records.
16. Draw diagrams showing structure and kinds of teeth; learn how to care for teeth.
17. Make picture chart showing adaptations (colour, structure) of animal life to environmental changes.
18. Learn to play Nuts in May, Fishes in the Net, Oyster Shell.
19. Organize a potato race.
20. Read suitable stories; read and speak suitable poems:  
The Story of Johnny Appleseed (Exploring New Fields).

- The Parable of the Sower (Bible).  
 The Coming of the Wonder Tree (Educating by Story Telling).  
 The Story of the First Corn (From Hiawatha).  
 The Friendly Waiter (Highroads to Reading, Book Five).  
 Ginger (Highroads to Reading, Book Six).  
 Apple Song (Exploring New Fields).  
 Bread Making (One Hundred Best Poems).  
 Animal Crackers (One Hundred Best Poems).  
 Goblin Market (Invitation to Play, Book Two).  
 Miss T (This Singing World).  
 The Seal Lullaby (One Hundred Best Poems).
21. Dramatization; e.g., The Seal Hunt, The Evening Meal at the Oasis.

### Bibliography

- World Folks*: Russell Smith.  
*Hom Life in Far Away Lands*: Atwood and Thomas.  
*Ways of Living in Many Lands*: Wilson, Wilson, and Erb.  
*Nature Peoples*: Rugg and Krueger.  
*Exploring New Fields*: Parker and Harris.  
*What the World Eats*: Webster and Polkinghorne.  
*Families in Other Lands*: Green and Green.  
*Pathways in Science*—Book Four: Craig and Hurley.  
*Discovering Our World*—Book One: Beuchamp *et al.*  
*The Body's Needs*: Charters, Smiley, Strang.  
*Doing Your Best for Health*: Andrews, Goldberger, Hallock.  
*Healthy Bodies*: Foulkes and Jackson.  
*Now We Are Growing*: Wood, Phelan, *et al.*

## 2. CLOTHING

### TOPIC: HOW MAN CLOTHES HIMSELF IN DIFFERENT CLIMATES

#### Interpretation:

Our general experience is the best example of how man must select clothing suitable for his environment. In winter we bundle ourselves into heavy woollen and fur garments; but in summer, we sometimes wear slacks and sun-suits. Similarly, man throughout the world selects those garments that he knows from experience will best serve him in his local situation.

While this topic may be studied through an examination of how man adjusts his clothing to climatic demands, it may equally well be extended to include other phases of man's living: *food, shelter, work, recreation*, etc.

### **Possible Scope of this Topic:**

1. Clothing in many environments: Temperate, cold, hot damp, hot dry, etc.
2. Clothing resources of varied climatic regions.
3. Suitability of fur, wool, cotton, silk, etc., as clothing.
4. Adjustment of clothing to seasonal work and play.
5. Care of clothing: Cleaning, repairing, putting away.
6. Decoration of clothing: Dyeing, designing, use of beads, etc.
7. Moths as original makers of filmy textiles.
8. Some non-textile materials: Leather, rubber.

### **Suggested Activities for the Enterprises:**

1. Dress puppets in clothing characteristic of different climatic regions.
2. Prepare moving pictures or murals illustrating clothing worn in many lands.
3. Prepare a display of textiles from raw material to finished product: wool, rayon, silk, cotton.
4. Conduct experiments in the washing of textiles.
5. Conduct experiments with native plants and minerals used for dyeing.
6. Introduce simple mending, weaving and knitting.
7. Make a study of the habits of moths; e.g., silkworm and clothes moths.
8. Verse Speaking:  
    Choosing Shoes.  
    The Fairy Tailor.  
    The Fairy Shoemaker.  
    The Lost Shoe.
9. Read suitable stories and poems:  
    The Emperor's New Clothes (Anthology of Children's Literature).  
    The Silk Princess (Far Horizons—The King's Wish).  
    Arachne—a Greek myth.  
    Peter Johnson's Boots (Highroads to Reading—Book Four).  
    The Beaver Hat (Highroads to Reading—Book Five).
10. Make animated maps to show clothing types over the world; on our continent; in our own country.
11. Do arithmetical problems involving cost of clothing.

12. Songs:  
Shoe or Stocking.  
Growing Wool.
13. Make weather observations: clouds, temperature, wind, rainfall, etc., incorporated in a weather calendar.
14. Study of a thermometer.
15. Do experiments to illustrate forms of water (solid, liquid, vapor).

### Bibliography

*Pathways in Science*, Book IV: Craig and Hurley.  
*Discovering Our World*, Book One: Beauchamp *et al.*  
*Elementary Science by Grades*, Book IV: Ballou.  
*Centreville*: Hanna *et al.*  
*Many Ways of Living*: Wood, Phelan *et al.*  
*Doing Your Best for Health*: Andress, Goldberger and Hallock.  
*Keeping Healthy*: Charters, Smiley and Strang.  
*Everyday Living*: Brownell, Ireland and Siegl.  
*Happy Living*: Brownell, Ireland and Siegl.  
*The Clothes We Wear*: Carpenter.  
*Story Pictures of Clothing and Shelter*: Yale.  
*World Folks*: Russell Smith.  
*Home Life in Far-away Lands*: Atwood and Thomas.  
*Ways of Living in Many Lands*: Wilson, Wilson and Erb.  
*Exploring New Fields*: Parker and Harris.  
*Nature Peoples*: Rugg and Kreuger.  
*Families in Other Lands*: Green and Green.

## 3. SHELTER

TOPIC: HOW ENVIRONMENT DETERMINES THE  
KINDS OF SHELTER USED BY MAN

### Interpretation:

Throughout the world man shelters himself in many different ways against the ravages of the weather; the Eskimo in an igloo, the Indian in a wigwam, the Arab in a camel's hair tent. Of necessity man uses to the best advantage the materials at hand to cope with wind, rain, frost, hail and snow.

This topic affords an excellent opportunity to study climate and man's adjustment to its vagaries. It might also include phases of *food, clothing, transportation, communication, recreation, expression, health and protection.*

### Possible Scope of This Topic:

1. Climatic studies related to housing; sun as source of heat; elevation of sun at different seasons.
2. Contrast living conditions in many lands; e.g., Canada and China.



3. Building materials used in many lands.
4. The influence of improved transportation in multiplying the local supply of building material.
5. Insulation against heat and cold: heating, air-conditioning, ventilating, storm doors and windows, banking of house, straw walls for shed.
6. Lighting: natural and artificial; care of the eyes.
7. Sanitation: house cleaning, disposal of wastes, etc.
8. Water supply: location of well, school supply, conservation in arid regions, etc.
9. Home decoration and improvements: interior, exterior, surroundings.
10. Shelter among Indians, Japanese, etc.

### **Suggested Activities for the Enterprises:**

1. Make table models of home in different lands.
2. Make murals and friezes showing homes adapted to varied climates.
3. Make displays of building materials.
4. Do reading and research, and make oral and written reports on problems connected with shelter.
5. Making a large wigwam in summer, igloo in winter, etc.
6. Make booklets; e.g., *The Home of the Pigmy*, *Homes in Scandinavia*, etc.
7. Dramatization; e.g., *Life in the Wigwam*, *Building an Igloo*, etc.
8. Verse Speaking:
  - An Old Woman of the Roads (Silver Pennies).*
  - Song for a Little House (This Singing World).*
9. Sing suitable songs:
  - Home Sweet Home.*
  - What Do We Plant?*
  - My Darling House.*
10. Read suitable stories and poems:
  - The Lamplighter (Highroads to Reading, Book III).*
  - Youssof (Hearts High).*
  - Wood (The Ever-Ever Land).*
  - The Meteor (Hearts High).*
  - The Finding of Fire (Voice of Canada).*
11. Make an animated map of Canada showing the distribution of suitable building materials.
12. Study lumber measurement; problems in housing costs, etc.
13. Do experiments in filtration and chlorination (chloride of lime) of water.
14. Do experiments on water forms and measurement of humidity.

15. Make simple articles for home decoration; e.g., curtains, table covers, vases, lamp shades, etc.
16. Conduct experiments on ventilation and heating: window board, lamp chimney and candle studies, temperature at floor and ceiling, air currents in a room, test for carbon dioxide.
17. Make and carry out plans to improve lighting of school; e.g., colors of walls and ceiling, blinds, etc.
18. Discuss plans to improve, if necessary, water supply of school: container, cups, wash water, etc.
19. Survey sanitation of school; e.g. cleaning, toilets, barn; make improvements.
20. Hem dish-towels and individual hand-towels for use in school.

### Bibliography

*Health in Home and Neighborhood*: Bigelow and Broadhurst.

*Healthy Citizenship*: Andress and Evans.

*Health and Human Welfare*: Burkard, Chambers and Maroney.

*Around the Year*: Buckley *et al.*

*Pathways in Science*—Book IV: Craig and Hurley.

*Homes Old and New*: Almack.

*Families in Other Lands*: Green and Green.

*Ways of Living in Many Lands*: Wilson, Wilson and Erb.

*Nature Peoples*: Rugg and Krueger.

*Home Life in Far-away Lands*: Atwood and Thomas.

*The Houses We Live In*: Carpenter.

## 4. WORK

### TOPIC: HOW MAN'S WORK IS INFLUENCED BY HIS SURROUNDINGS

#### Interpretation:

Man the world over engages in varied occupations—farming, fishing, mining, building, transporting, distributing, etc. In every instance the tasks in which man employs himself are related in some degree to his environment. Securing *food* and providing *clothing* and *shelter* are the most essential activities, but closely related to these are *transportation*, *education*, *government* and *health*.

#### Possible Scope of This Topic:

1. Occupations in varied environments at home and abroad; e.g., the Atlantic fisherman, the Quebec lumberman, the Congo rubber-gatherer. Maintaining health of workers in areas selected; e.g., rubber-gatherer and malaria.

2. Topographical and climatic factors which influence living in selected areas.
3. How man adjusts his food to his occupation: the food of the office-worker, the farmer, the explorer, etc.
4. Health of workers: in homes, mines, factories, and other places; provision for safety and recreation.
5. Choice of clothing for various occupations: fisherman, aviator, miner, farmer, etc.
6. Interdependence of workers: farmer and city dweller; farmer and manufacturer; etc.
7. Learning from animals; the social beaver, the busy bee, the industrious ant, the provident squirrel.
8. Work as a factor in producing happiness and contentment.
9. Animals which assist man in his work; e.g., horse, ox, camel, water buffalo; care of these animals.

### **Suggested Activities for the Enterprises:**

1. Make a mural, frieze, or table scene of occupations of man throughout the world.
2. Write a movie story of selected occupations: farming in different seasons, the fishing industry, etc.
3. Make an animated map to show occupations in Alberta.
4. Make a surface map of Canada to illustrate the influence of topography on occupations; e.g., mining in a mountainous country, ranching in the foothills, farming on the plains, etc.
5. Make models or drawings of tools used by man in various occupations.
6. Divide labour in school: monitors, leaders, etc.
7. Plan diets for people in different occupations.
8. Make booklets; e.g., Seasonal Work on the Farm.
9. Do research and make oral and written reports on selected topics.
10. Songs: e.g., Blow the Man Down, Volga Boat Song, Heigh-Ho Off to Work We Go, Sailor's Song.
11. Play suitable games; e.g., Jolly Miller, Photographer.
12. Read suitable stories and poems.
13. Dramatization; e.g., A pageant, Workers in Many Lands.
14. Do experiments with simple machines as aids to work; lever, pulley, slope, wheel and axle, etc.
15. Write original stories; e.g., Life in a Lighthouse, A Fisherman's Day, etc.
16. Write original songs and rhythms based on work activities.
17. Make figure drawings of animals used by man in his work; e.g., camel, horse, ox.
18. Report on life habits of animals sought by trapper and hunter; e.g., muskrat, coyote, weasel, moose.

## Bibliography

*Nature Peoples*: Rugg and Krueger.

*Ways of Living in Many Lands*: Wilson, Wilson and Erb.

*Home Life in Far-away Lands*: Atwood and Thomas.

*World Folks*: Smith.

*Tales and Travels*: Hahn.

*Discovering Our World*—Book I: Beauchamp *et al.*

*Pathways in Science*—Book IV: Craig and Hurley.

*Blazing the Trail*: Wood *et al.*

*On Land and Water*: Buckley *et al.*

*Without Machinery*: Hanna, Gray *et al.*

## 5. TRANSPORTATION AND COMMUNICATION

### TOPIC: HOW THE DEVELOPMENT OF TRANSPORTATION AND COMMUNICATION IS AFFECTED BY THE ENVIRONMENT

#### Interpretation:

The nature of the transportation facilities in any region is determined in a large degree by topography and climate. Boats of many kinds sail on the waterways; animals of various types carry burden over mountains and across deserts; railways follow winding streams or make a direct line across the open plains. As such facilities widen the environment man finds new *foods* and more varied foods, new textiles and building materials, new ideas for *clothing* and *shelter*. Through communication with other people man also acquires new ideas on *recreation*, *expression*, *education* and *protection*.

#### Possible Scope of This Topic:

1. Topographical and climatic studies of selected areas to note how man has overcome barriers to transportation and communication: jungle, desert, mountain, Arctic and Antarctic regions, prairie, etc.
2. Relation of rivers, lakes and seas to transportation and communication; e.g., Amazon River, Lake Titicaca, Red Sea.
3. Communication facilities (spoken and written language and transmission of messages): Indians, Eskimos, jungle-dwellers, Greeks.
4. Disease transmission due to transportation; e.g., Indian and tuberculosis, Eskimo and influenza, white man and yellow fever.
5. Health problems in transportation and communication; e.g., abandonment of sick by Eskimo, shortage of suitable food for children (Indian).
6. Influence of air and sun on communication; e.g., air as sound carrier, smoke signals, heliograph.



7. Influence of stars, sun, earth and water on transportation: direction, buoyancy.
8. Animals in relation to transportation and communication; e.g., draught horse, reindeer (Lapland), Arabian camel, Peruvian Llama; appreciation and humane treatment of these animals.

### **Suggested Activities for the Enterprises:**

1. Make a surface map of Alberta to show how the physical features modify transportation.
2. Make an animated map of the world showing modes of transportation in many lands.
3. Make murals, friezes and table scenes of modes of transportation used throughout the world.
4. Make booklets; e.g., How Grandfather Travelled, The Journey of a Microbe.
5. Make models or drawings of canoes, kayaks, travois, jinricksha, ships, trains, etc.
6. Do exploratory reading and make reports.
7. Make lists of new words for written work.
8. Sing suitable songs: Sailor Song, The Traveller, The Big Ship Sails, Upon the Amber Athabaska.
9. Play suitable games: Row, Row Your Boat, Stage-Coach.
10. Read suitable stories and poems:
  - How the Camel Got His Hump (Just So Stories).
  - For the Love of a Man (Exploring New Fields).
  - A Dog Named Spike (Highways and Byways).
  - Young John's Escape (Hearts High).
  - Sea-Shells (This Singing World).
  - They That Go Down to the Sea in Ships (the Bible).
  - The Making of the Canoe (Hiawatha).
11. Verse Speaking:
  - The Complaint of the Camel (Highroads to Reading—Book V).
  - The Sea (Highroads to Reading—Book VI).
  - The Song My Paddle Sings (Highroads to Reading—Book V).
12. Write social and business letters.
13. Dramatization; e.g., A pageant, Travel Near and Far.
14. Do simple experiments with steam, buoyancy, etc.
15. Do experiments with compass—value to travellers; boxing of compass.
16. Do experiments to determine speed of sound.

### **Bibliography**

*Discovering Our World*—Book I: Beauchamp *et al.*  
*Transportation*: Trowbridge.  
*Elementary Science by Grades*: Ballou.

*Here and There*: Buckley *et al.*  
*On Land and Water*: Buckley *et al.*  
*Many Ways of Living*: Wood *et al.*  
*Travel by Air, Land and Sea*: Webster.  
*The World's Messengers*: Webster.  
*The Ship Book*: Webster.  
*Exploring New Fields*: Parker and Harris.  
*Ways of Living in Many Lands*: Wilson, Wilson  
 and Erb.  
*Story Pictures of Transportation*: Beaty.

## 6. RECREATION

### TOPIC: HOW THE ENVIRONMENT MODIFIES MAN'S RECREATIONAL ACTIVITIES

#### Interpretation:

Throughout the world *recreation* is a basic need of all peoples. In its physical expression, at least, recreation is conditioned by topography and climate: the desert and mountain dwellers, the folk of the sea-coast and interior, the natives of the Arctic and jungle participate in different forms of recreational activities. Furthermore, in Canada, there are seasonal variations in games and amusements.

It is important to recognize that the games played by youth are an essential phase of their training in survival skills, in social adjustment, and in emotional control. Thus *education* enters into this study. Likewise, *food* and *clothing* must be adjusted in certain environments to seasonal variations and to physical demands of particular activities. Even man's genius for *expression* has been influenced by his recreational activities through *music*, *dancing*, *art* and *literature*. Finally, it is an axiom of any modern *health* programme that it must defer to the human need for physical activity.

#### Possible Scope of this Topic:

1. The relation of climate to games played in hot, temperate and cold lands throughout the world: surfing in the South Sea Islands, hockey in Canada, etc.
2. The relation of surface features to sports activities in mountainous regions, level and low countries: skiing, mountain climbing, skating (Holland), horse racing (Indian), etc.
3. Healthful seasonal recreation; e.g., swimming and sun bathing in summer, sliding and skating in winter.
4. Effect of sunshine on health and growth: bones, blood; killing of bacteria.
5. Sportsmanship in games.
6. Relation of children's games to adult activities: use of bows and arrows, tracking animals, playing house, building forts, etc.
7. Social visiting: story-telling among the Indians, Eskimo parties, etc.

## Suggested Activities for the Enterprises:

1. Do an experimental demonstration of causes of seasons.
2. Learn to play new games: cricket, field hockey, etc.
3. Make scale drawings and lay out playing fields: volley ball, soft ball, hockey rink, etc.
4. Learn rhythms and miming of various activities: animal walks, occupational activities (pitching hay, cutting grain, churning).
5. Make and use bow and arrow, blow-pipe, dart, spear, etc.
6. Learn to plan and care for suitable clothes for sports.
7. Learn to tell stories and say poems: e.g.,  
    When Things Come Alive (Highroads to Reading, Book IV).  
    Pass That Puck (Highroads to Reading, Book VI).  
    The King's Half Holiday (Highroads to Reading, Book V).  
    One, Two, Three (This Singing World).  
    The Hunting Grounds (Flint and Feather).  
    Going Down Hill on a Bicycle (Far Horizons, Hearts High).  
    The Torch of Life (Highroads to Reading, Book VI).  
    A Wet Sheet and a Flowing Sea (Far Horizons, Hearts High.)  
    Little Orphan Annie (This Singing World).
8. A Pageant: Sports throughout the World.
9. Organize a Sports Day at School.
10. Plan and have a picnic, hike; nature excursion (observation of seed dispersal methods, varieties of plants, birds, insects, and other forms of animal life; soil and rock collecting for school museum).
11. Learn songs, singing games and dances: Hallowe'en Fun, Winter Sports, Hallowe'en Night.
12. Write and speak explanatory paragraphs: e.g., how to play volley ball.
13. Plan a school party: e.g., Valentine, Hallowe'en.

## Bibliography

*Games*: Bancroft.

*Ways of Living in Many Lands*: Wilson, Wilson, and Erb.

*World Folks*: Smith.

*Home Life in Far Away Lands*: Atwood, Thomas.

*Nature Peoples*: Rugg, Krueger.

*Book of Boys and Girls Around the World*: Dickie.

*The How and Why Club*: Frasier et al.

*The Seasons Pass*: Fraiser et al.

*Tales and Travels*: Hahn.  
*Many Ways of Living*: Wood, Phelps *et al.*  
*The Safe-Way Club*: Bryce.  
*Around the Year*: Buckley, White *et al.*  
*Singing Games and Drills*: Marsh.  
*Folk Dances for Boys and Girls*: Shambaugh.  
*Rhythms and Dances for Elementary Schools*: La Salle.  
*The Music of Poetry*: Body.  
*Verse Time*.

## 7. EXPRESSION

### TOPIC: HOW THE ART OF EXPRESSION IS INFLUENCED BY ENVIRONMENT

#### Interpretation:

Through *art, music, religion, language, literature, drama* and *dancing* man has sought, from the dawn of time, to interpret nature to himself. He has covered cave walls with pictures of animals; he has raised temples to the stars; he has caused the hills to resound to his piping. Through *literature, drama* and *dancing* he has dramatized nature in all her moods. In different environments the inspiration for the expression varies: the fisherman draws upon the heaving waters; the mountaineer looks to the majestic hills; the desert-dweller searches the vistas of limitless space.

#### Possible Scope of This Topic:

1. Use of nature's materials in making pottery, baskets, jewellery, etc.
2. Nature as a source of motifs in design; e.g., decoration of wigwam, pottery, clothes, oriental screens, fans, and lanterns.
3. Nature as a source of inspiration to the artist, the musician, and the writer: landscapes and seascapes, songs and operas, plays, stories and poems, interpretative dancing.
4. Nature as a source of religious inspiration; e.g., sun worship, animal worship, nature gods.
5. Nature as a source of superstitions in relation to illness and weather.

#### Suggested Activities for the Enterprises:

1. Design and make baskets, vases, bowls, etc.
2. Design and make ornaments for personal adornment; e.g., necklaces of berries, seeds, beads; headdresses of feathers, etc.
3. Dramatize a ceremony in sun worship, using original chants and rhythms.
4. Organize an outdoor sketch club.



5. Use nature motifs to decorate clothing, curtains, cushions, fans, Japanese lanterns, etc.
6. Make musical instruments; e.g., bamboo pipes, tom-tom drums, cymbals, and tambourines.
7. Read suitable stories and legends; e.g.,  
     The Silver Bracelet (Highways and Byways).  
     The Sunworshipper (Far Horizons, Hearts High).  
     The Fire Flower (Far Horizons, Enchanted Paths).  
     How Indian Summer Came (Far Horizons,  
         Enchanted Paths).  
     How the Mountain Was Clad (Far Horizons,  
         Enchanted Paths).  
     The Man Who Did Not Like Music (The Ever-  
         Ever Land).  
     Pele Comes to Hawaii (Highways and Byways).  
     Morning Thanksgiving (The Ever-Ever Land).  
     Lullaby of the Iroquois (Highroads to Reading,  
         Book III).  
     Christmas Carols.  
     A Swarm of Bees in May (Open Sesame).  
     When the Wind Is in the East (Open Sesame).  
     Cold and Raw (Open Sesame).  
     Hark, Hark the Lark! (Far Horizons, Hearts High).  
     The Song My Paddle Sings (Highroads to Reading,  
         Book V).  
     The Water Nymph (Far Horizons, Hearts High).  
     April Rain (Far Horizons, Hearts High).  
     Silver (Highroads to Reading, Book III).  
     Velvet Shoes (Silver Pennies).
8. Creative writing of music, songs, and poetry based upon nature themes.
9. Collect and try to determine the origin of some superstitions relating to weather and sickness; e.g., rabbit's foot, four-leaf clover, broken mirror, weather sayings.
10. Plan a festival introducing folk dancing, interpretative dancing, singing games and choral speaking.
11. Plan a puppet show.
12. Prepare programmes for the Christmas concert, musical and dramatic festival, and other special occasions.

### Bibliography

*Art Stories*, Book III: Whitford *et al.*

*Highways and Byways*: Parker.

*Man at Work*, His Arts and Crafts: Rugg and Krueger.

*The Book of Boys and Girls Around the World*: Dickie.

*Tales and Travel*: Hahn.

*Yesterday and Today*: Smith *et al.*

*Ways of Living in Many Lands*: Wilson, Wilson, Erb.  
*Music Hour*, Books I and II: McConathy *et al.*  
*Music of Many Lands and Peoples*: McConathy *et al.*  
*Music Highways and Byways*: McConathy *et al.*  
*The Bible*.  
*Who Travels There*: Buckley, White *et al.*  
*How We Live*: Wood, Phelan *et al.*

## 8. EDUCATION

### TOPIC: HOW MAN'S ENVIRONMENTAL NEEDS TO- DAY DETERMINE THE NATURE OF HIS EDUCATION

#### Interpretation:

Through *education* man learns those skills necessary for his survival and development, and those appreciations essential to his interpretation and enjoyment of life. He learns to hunt and fish, to plant and harvest crops, to shelter and clothe himself, to co-operate with his fellowmen at work and in play. When his problem of bare existence is solved, man through *education* seeks to transmit his learnings to succeeding generations. He learns to write, to compute, to solve the mysteries of the recurring seasons. These skills and this knowledge he puts into organized form for ready transmission from generation to generation.

Education is determined primarily by environmental needs: The modern primitive such as the Eskimo and the Pigmy, the Arab and the city dweller, the miner and the fisherman, need education, but not the same kind of education. Each group must adjust its education to its environment.

#### Possible Scope of This Topic:

1. Effect of climatic and surface conditions upon man's fundamental needs: tundra, temperate, desert, jungle and mountainous regions.
2. Skills developed in meeting needs for survival in primitive and progressive communities of to-day: making and using tools and weapons; learning habits of wild animals; observation of weather and seasonal conditions; choosing and using plants for food, medicine, shelter, etc.; home and school training; health and safety habits.
3. Knowledge and skills needed in transportation; e.g., driving dog, paddling canoe, riding camel, driving horses and automobiles.
4. Knowledge and skills needed for communication: signs, signals, language, written records, telephone, etc.
5. Knowledge and skills needed in social contacts: story telling, singing, dancing, feasting, social behavior.
6. Agencies through which knowledge and skills are acquired and transmitted in primitive and progressive communities to-day: home, school, community, church, hospital, clubs, newspaper, radio, etc.

### Suggested Activities for the Enterprises:

1. Dramatization; e.g., Visiting a Japanese Home; In an Arab School.
2. Organize a Visitors' Day for your school.
3. Make booklets; e.g., What an Eskimo Must Learn.
4. Learn how to send messages with flags.
5. Find directions from sun and North Star.
6. Make seasonal observations of weather.
7. Arrange a school radio programme including current events, singing, and weather reports.
8. Develop safety rules necessary in going to school.
9. Practise simple first aid work.
10. Organize a Junior Red Cross Club in your school.
11. Observe and report on habits of local animals; e.g., rabbit, gopher, badger.
12. Read suitable stories and poems:
  - How the Alphabet Was Made (Just So Stories).
  - Two School Boys of Malaya (Many Things).
  - Writing (Many Things).
  - A Boy in Brazil (Far Horizons, Hearts High).
  - Fishing by Torchlight (Highways and Byways).
  - The A B C Club (Highways and Byways).
  - Horses (Exploring New Fields).
  - Humility (Highroads to Reading, Book V).
  - Abou Ben Adhem (Highroads to Reading, Book VI).
  - Nature's Friend (Highroads to Reading, Book III).
  - Leisure (This Singing World).
  - A Boy's Song (Book of Knowledge).
  - Excelsior (Book of Knowledge).

### Bibliography

*Ways of Living in Many Lands:* Wilson, Wilson, Erb.  
*The Book of Boys and Girls Around the World:*  
Dickie.  
*Families in Other Lands:* Green and Green.  
*The Living Forest:* Heming.  
*Elementary Science by Grades,* Book IV: Ballou.  
*Where Our Ways of Living Come From:* Wilson,  
Wilson, Erb.  
*Nature Peoples:* Rugg and Krueger.  
*World Folks:* Smith.  
*New Ways for Old:* Wood, Lerrigo, Lamkin.  
*Doing Your Best for Health:* Andress, Goldberger  
and Hallock.  
*Around the Year:* Buckley, White *et al.*

## 9. GOVERNMENT, HEALTH, AND PROTECTION

### TOPIC: HOW ENVIRONMENTAL FACTORS TO-DAY ARE INFLUENCING THE TYPE OF GOVERNMENT

#### Interpretation:

As soon as man began living in family groups there arose problems of government. Each individual member of the group had to sacrifice certain liberties of movement and expression for the benefit of the group as a whole. There arose the need for some one individual to make the final decisions affecting the welfare of the entire family or community. Thus *government* is a basic human need.

Environmental factors dictate in no small degree the type of government which shall prevail in any community. Nomadic peoples live in small groups and have problems of *government*, *health* and *protection* very different from those faced by people who live in environments capable of supporting permanent populations; the desert and river valley dwellers have distinctly different community problems to solve; village folk and city residents must adjust themselves to still another distinct group of environmental demands.

#### Possible Scope of This Topic:

1. Needs and organization of typical communities for protection of life and property: choosing site of the settlement; building the village; securing food and clothing; protection from enemies; safeguarding health and property; providing for religious observance and education. (Illustrate this development by reference to the home community, jungle community, pioneer community in Canada to-day, desert community, Chinese village.)
2. Appreciation of responsibilities of the individual as a member of a group; e.g., family, school, club, community.

#### Suggested Activities for the Enterprises:

1. Make a mural showing activities of a jungle or desert community.
2. Make posters illustrating health and safety requirements of the school.
3. Secure materials and make First Aid kit.
4. Organize a school council to deal with routine affairs of the classroom and playground.
5. Learn to conduct a club meeting; write and read minutes; keep financial record.
6. Discuss responsibilities of the pupils to the community: older children to younger, observance of traffic rules, respect for public and private property, helping others who are ill or in need.
7. Read stories of Henri Dunant, Father Damien, Father Lacombe, Rev. John McDougall, etc.



8. Dramatization; e.g., Visiting a Sick Friend, Dr. Grenfell Visits a Labrador Village.
9. Invite a doctor to speak to the school on health problems.
10. Start a shelter belt to serve as protection for school.
11. Study life history of house fly and mosquito; learn how to eliminate them in home and school.

### Bibliography

*Community Health*: Turner and Collins.

*Healthy Growing*: Fowlkes and Jackson.

*Personal and Public Health*: Burkard, Chambers and Maroney.

*On Land and Water*: Buckley *et al.*

*Communities of Men*: Rugg and Krueger.

*Ways of Living in Many Lands*: Smith.

*Nature Peoples*: Rugg and Krueger.

*Where Our Ways of Living Come From*: Wilson, Wilson, Erb.

*Tales and Travel*: Hahn.

*Book of Boys and Girls Around the World*: Dickie.

*Families in Other Lands*: Green and Green.

---

## DIVISION II—SECTION B

### HOW MAN THROUGH EARLY DISCOVERY AND INVENTION SATISFIED HIS BASIC HUMAN NEEDS

Some men are never satisfied with things as they are, and the most dissatisfied of men are those who have made the greatest contribution to human living. The wanderers and inventors, the philosophers and healers of early times were no more satisfied with the world as they found it than are their descendants today. There were needs to be satisfied, and as man learned to recognize those needs, he proceeded in a blundering amateurish way at first, but later in a more intelligent and systematic manner, to do something about satisfying such needs. Civilization developed as man learned how to put nature to work at the task of supplying him with both necessities and luxuries.

#### 1. FOOD

### TOPIC: HOW MAN EXPLORED THE FOOD RESOURCES OF THE WORLD

#### Interpretation:

In the dawn of civilization man was grateful for the supply of food in his immediate neighborhood. In the course of time, however, he learned that he could in some degree modify the food-producing resources of his environment. Wild seeds dropped in roughly broken soil and watered from

the nearest stream assured him of a better supply of grain; animals which proved more tractable could be domesticated and kept at hand to supplement the meat supply. Gradually the immediately available supply of food was increased.

To improve his living man has, on occasion, endured the most extraordinary privations. He has stifled in desert heat; he has frozen in Arctic wastes; he has been buffeted by raging seas. The spice trade of the Middle Ages led Marco Polo through the mountain wastes of central Asia, caused the deaths of thousands of European peasants and lords on the burning plains of Asia Minor, and guided courageous seamen through the uncharted waters of the stormy Atlantic. Thus spices came to Europe, but in addition to spices men brought new ideas that were to transform their living and their thinking. New textiles, improved homes, new occupations, better transportation, more varied forms of recreation and expression, and more liberal ideas with respect to education and government were concurrent developments.

But new ideas frequently met with opposition from men who feared that the new might prejudice their prerogatives under the old. To escape such opposition, and sometimes persecution, and to improve their living conditions, many men sought new homes in distant lands. Thus, Europeans began their migration to found a new world in the wilds of the Americas. In the new physical and social environment man had to exercise his ingenuity to cope with new and baffling problems. A new civilization had been brought into being.

### **Possible Scope of This Topic:**

1. Improvement of food supply by primitive peoples: cave men, lake dwellers, Indians, primitive peoples of present day.
  - (a) hunting: types of food; weapons and utensils; preparation of food; use of fire.
  - (b) herding: domestication of animals; nomadic life.
  - (c) cultivation of crops: domestication of plants; crude implements; more settled communities; improvements in preparation of food.
2. How early civilized peoples (Egyptians, Chaldeans, Hebrews, Greeks, Romans, Mayas, Incas) improved their food supply:
  - (a) modification of environment: overcoming deficient rainfall by irrigation; terracing of slopes.
  - (b) improvement of implements and methods of agriculture: selection of seed (grains, fruits, and vegetables); domestic animals; implements (hoe, plow, sickle, flail, sieve, etc.); power (human and animal).
  - (c) improvements in methods of preparing food: greater variety; use of millstones, ovens, etc.; storage in granaries; water supply for large communities (canals, aqueducts, etc.).

- (d) distribution of food: division of labor (bakers, butchers, fishermen, etc.); transportation of food within the community (wheeled vehicles, boats, etc.); trade abroad (ships, caravans, etc.).
3. How mediaeval peoples improved their food supply:
- (a) mediaeval manor (castle and village): organization for food production (field system, division of labor, types of crops and domestic animals, milling and water wheel); food preparation and customs (cooking and fireplaces, serving and dining); effect of living conditions on health (prevalence of disease—scurvy, gout, typhoid, cholera).
  - (b) mediaeval monastery: development of experimental farming; centres of health for the community; inn, hospital, alms to the needy, etc.
  - (c) mediaeval town: growth of shops and markets, seasonal variation in food supply; water supply; waste disposal.
  - (d) relation of travel to food supply in mediaeval times: crusades, pilgrimages, trade, etc.
4. Improvement of food supply through discovery and settlement:
- (a) Search for spices and other luxuries; value of spices (food preservation, improvement in flavour); heroes in search for food (Marco Polo, Vasco da Gama, Magellan, etc.); health problems of explorers (food, water, rats, fevers, etc.).
  - (b) Contributions of the explorers in the Americas: Spanish exploration (Columbus, Cortez, Pizarro): potato, corn, sugar, fruits, etc.; English exploration (Cabot): fish; French exploration (Cartier, Champlain).
  - (c) Contributions of settlements in the Americas:
    - (1) Pilgrims of New England: new varieties of food (turkey, pumpkin, etc.); cultivation and harvesting (harrow, scythe and cradle); preparation of food (mills, fireplace, ovens, utensils, etc.).
    - (2) Acadians in Nova Scotia (first white farmers in Canada): varieties of food (wheat, apples, etc.); cultivation and harvesting (dikes, tides, natural fertilizers); preparation and storage of foods (dried fruits, cured and smoked meats, etc.).
    - (3) Virginians in southeastern United States: as above with addition of slave labor.
    - (4) Quebec habitant: as above with addition of seigniorial system, river lots, fêtes, coureur de bois.

### Suggested Activities for the Enterprises:

1. Make a frieze depicting life on a plantation in southern United States in colonial days.
2. Make an animated map of the world showing routes of early explorers.
3. Make a salt and flour map showing surface features in the Nile River system.
4. Dramatization; e.g., The Waters Come (Egypt); A Feast in the Mediaeval Castle; An Inca Fair; The First Thanksgiving Dinner; Market Day in a Mediaeval Town; A Traveller Comes to the Monastery.
5. Make movie-box pictures of farming scenes in Ancient Egypt or Greece.
6. Make booklets; e.g., Life in Maya-Land; Some Early Explorers (Columbus, Magellan, Cortez, Champlain, Cartier, Vasco da Gama); Cooking Utensils of the Past.
7. Make a chart of food types found in early civilized countries.
8. Make figure drawing; e.g., The Water Carrier.
9. Make a plan of a settlement in a seigneury in Old Quebec.
10. Reports; e.g., Bible stories of Joseph's trip to Egypt; food customs of early Hebrews; slave labour in early Egypt; water supply in Roman days; value of corn to the Mayas.
11. Make a full-sized flail and use it to thresh a sheaf of wheat.
12. Make models of the following: Nilemeter, farm implements of early times, grain-carrying boats in ancient Egypt and Phoenicia.
13. Make a table layout of the shaduf method of irrigation.
14. Make a water bag out of a rabbit skin to illustrate a goat-skin bag used by Egyptian water carriers.
15. Make a table model of terraced farms of the Incas, or layout of land under the manorial system.
16. Draw water jugs and plan designs for them.
17. Make a work-chart showing people involved in supplying food to an Egyptian Pharaoh.
18. Locate a few constellations and find mythical tales related to them.
19. Learn to read big numbers relative to distances of sun, moon and stars.
20. Make a study of diet in Roman times and compare with ours.
21. Read suitable stories:  
The Magic Peach (Ships of Araby).  
Belshazzar's Feast (Bible).  
The Herb of Fear (Tales and Travel).



Johnny Chuck Finds the Best Thing in the World  
(Growth in English, Book II).

22. Read suitable poems:

Hiawatha's Wedding Feast (Hiawatha).

### Bibliography

*Mankind Through the Ages*: Rugg and Krueger.

*Where Our Ways of Living Come From*: Wilson,  
Wilson, Erb.

*The Story of Colonial Times*: Barker *et al.*

*Glimpses Into the Long Ago*: McGuire.

*A Brave Young Land*: McGuire.

*Keeping Fit*: Wood, Phelan *et al.*

*Doing Your Best for Health*: Andress, Goldberger  
and Hallock.

*The Body's Needs*: Charters, Smiley and Strang.

*History Through Familiar Things*, Part 1: Reeve.

*Long Ago*: Waddell and Perry.

*Pathways in Science*, Book V: Craig and Condry.

*Discovering Our World*, Book II: Beauchamp *et al.*

*Social Studies*, Book I: Bruner and Smith.

## 2. CLOTHING

### TOPIC: HOW MAN DEVELOPED FACILITIES FOR PRODUCING SUITABLE CLOTHING

#### Interpretation:

As his standard of living in other respects rose to new levels, man sought to improve the quantity and the quality of his clothing. In the more primitive stages of civilization he was forced to depend on the limited supply and variety of clothing materials in his immediate neighborhood. But as he improved his facilities for transportation and communication he was able to enjoy a greater variety and comfort in his wearing apparel. From distant lands he introduced new textiles and new methods of manufacture. During an age when those of wealth and substance had little else with which to occupy their time, men dressed as gaily as any bird of paradise. Brightly colored silks and satins, be-flowered waistcoats, and the most delicate of laces at wrist and throat were the everyday costume of the gentleman of leisure. Though their plumage was less ornate, even the workers of the middle and lower classes, in well organized communities, were dressed well and comfortably.

In developing the clothing industry man learned much from other peoples with regard to *shelter, recreation, education and government*. As he borrowed textile materials man assimilated ideas which were to affect profoundly his entire social organization.

### **Possible Scope of This Topic:**

1. Purposes for which clothing was used: protection and decoration.
2. Evolution of dress: skins, robes, trousers, skirt, doublet and hose, etc.
3. Sources of the raw materials for clothing in the past: plants and animals.
4. Development of tools and simple machines in the making of clothing: stone scraper, hand loom, spinning wheel, reel, etc.
5. Preparation of clothing materials: grass, bark, skin, cotton, flax, wool, silk; bleaching; dyeing.
6. Development of protection for feet: grass and skin sandals, moccasins, wooden and leather shoes.
7. Development of head dress: braided straw, turbans, hoods, hats and caps.
8. Decoration and design of clothing; e.g., early Chinese, Greeks, Egyptians, Indians.
9. Story of the development of the fur trade in Canada: coureur de bois, Hudson's Bay Company, Northwest Company, fur brigade; contribution to exploration of Canada made by La Verendrye, Mackenzie, Hearne, Thompson, etc.

### **Suggested Activities for the Enterprises:**

1. Prepare a frieze showing the evolution of dress from primitive times to colonial days.
2. Make a mural; e.g., Mackenzie's trip to the Pacific.
3. Make or draw needles, scrapers, punches, hand loom, reel, distaff and spindle.
4. Dramatization; e.g., How the Indians Made Their Clothing; Trading at a Hudson's Bay Company Post.
5. Make booklets; e.g., Story of Clothing Through the Ages; Story of the 'La Verendryes', the First White Men in Alberta.
6. Make a pair of sandals of plaited coarse grass.
7. Make drawings of footwear worn by various peoples of the past.
8. Examine samples of various fabrics and count number of threads to the square inch to determine strength and wearing qualities.
9. Tan a rabbit or gopher skin.
10. Make dyes out of berries, willow bark, nuts; dye cotton cloth.
11. Make soap from wood ashes, fat and salt.
12. Conduct research and make reports on selected topics.
13. Make vocabulary lists of interesting words.
14. Wash and card wool to make a baby's comforter.

15. Make an animated map of the world to show habitats of animals which supplied clothing materials; e.g., sheep, goat, camel, yak, alpaca.
16. Knit or weave scarves, mitts, belts.
17. Demonstrate simple First Aid: what to do if clothes catch fire; simple treatment of burns.
18. Carry out experiments to soften water for washing clothes.
19. Make an animated map of western Canada showing fur-trading posts and routes of explorers associated with the fur-trade.
20. Verse Speaking: Walking on the Kingsway (Eleanor Farjeon).
21. Read suitable stories and poems:
  - The Queen's Hat (Forty Good Morning Tales).
  - The Quaker Bonnets (Ever-Ever Land).
  - The Song of the Shirt (Thomas Hood).
22. Act suitable plays:
  - The Seal Maiden (Refresher Plays, Junior Book).
  - The Emperor's New Clothes (Refresher Plays, Junior Book).

### Bibliography

*Success and Health*: Andress and Evans.  
*Health by Doing*: Burkard, Chambers and Maroney.  
*Experiment Book*: Wyler and Hughes.  
*Discovering Our World*, Book II: Beauchamp *et al.*  
*History Through Familiar Things*, Part II: Reeve.  
*The Story of Ancient Times*: McClure *et al.*  
*Where Our Ways of Living Come From*: Wilson, Wilson, Erb.  
*The Old World Past and Present*: Campbell *et al.*  
*Glimpses Into the Long Ago*: McGuire.  
*A Brave Young Land*: McGuire.  
*Long Ago*: Waddell and Perry.  
*Story of Colonial Times*: Waddell and Perry.  
*Social Studies*, Book II: Bruner and Smith.

### 3. SHELTER

TOPIC: HOW MAN DEVELOPED IMPROVED FORMS OF SHELTER

#### Interpretation:

To shelter himself from the blazing heat of the sun by day and from the chilling winds at night, primitive man battled with the cave bear and the sabre-toothed tiger. When over-population and dearth of food forced him to seek the open plains and the river valleys, man was forced to improvise shelter from the materials at hand: the skins of the animals,

the rocks, and the caked mud of the river flats. With crude tools he transformed the rocks into the pyramids and into the Mayan temples; from mud and straw he fashioned the tower of Babel and the hanging gardens of Babylon. At a later period he created from marble the perfect balance and symmetry of the Parthenon and the pulsing life of the statues of Phidias.

In his determination to improve his standard of living, man sought new ideas as well as materials in distant lands. He did not hesitate to move families, even entire communities, across the ocean wastes to carve homes from virgin forests. In his new environment he learned to adjust himself; he adapted his past experience to his new needs; he learned from the native inhabitants.

In this search for better shelter, man improved his *food* supply, and discovered new textiles for *clothing*. He developed *transportation* and *communication* to overcome natural barriers. He drew upon *art* to decorate and improve his home. As the home became more comfortable it naturally became the centre of *recreation* and general cultural improvement.

### Possible Scope of This Topic:

1. Purposes for which shelter was provided: protection and place of assembly.
2. Relationship of available building materials to types of shelter.
3. Evolution of modes of shelter:
  - (a) primitive—caves, homes on piles, cliff dwellings, etc.
  - (b) early civilizations—sun-dried brick, wood, stone, stucco, cloth (tents); huts, villas, palaces.
  - (c) mediaeval—castles of nobles, homes of peasants and town dwellers.
  - (d) pre-colonial days in America—homes of Incas, Aztecs, Mayas, Indians of forest and prairie of Canada.
  - (e) colonial days in America—log cabin and frame house of early French and English settlers; Spanish missions.
  - (f) pioneer days in America—sod and log homes of pioneers.
4. Lighting, sanitation, ventilation and water supply of homes from primitive times to colonial days.
5. Furnishing of homes: primitive, Hebrew, Egyptian, Greek, Roman, mediaeval, colonial.
6. Evolution of use of fire in homes for cooking and comfort.
7. Care of sick—Egyptians, Greeks, mediaeval peoples, Indians, Colonials; herbs, surgery, medicine man, bleeding, etc.



## Suggested Activities for the Enterprises:

1. Make a frieze showing types of homes of different periods.
2. Collect pictures of articles used in homes in early days in North America.
3. Make booklets; e.g., Life in a Mediaeval Castle, Story of Light, Heating Homes Through the Ages, In a Home in Old Quebec, Life on a Plantation.
4. Dramatization; e.g., We Visit the Home of an Indian Chief, Rendering First Aid in a Pioneer Home.
5. Construct a scale model of a log cabin of pioneer days; make furnishings for cabin.
6. Make table models of homes of lake-dwellers, cliff-dwellers, Arab tent, Indian teepee; use appropriate setting for the models.
7. Construct the plan of a Roman home.
8. Make a fire-bow.
9. Discuss health practices among early peoples: sweat baths, Roman baths, sun baths, etc.
10. Design and make rugs—hooked, braided, and woven; patchwork quilts, etc.
11. Make dip candles and colonial lantern.
12. Perform experiments in ventilation to show use of chimney.
13. Conduct research and make reports on selected topics.
14. Read suitable stories and poems:
  - The Finding of Fire (Far Horizons: Ships of Araby).
  - In the Palace of King Solomon (The Bible).
  - Prometheus Steals Fire (Far Horizons: Hearts High).
  - The Spirit That Lived in a Tree (Anthology of Children's Literature).
  - The Girl Who Used Her Wits (Tales and Travel).
  - Selections from Evangeline (Longfellow).
15. Act suitable play; e.g., Fire (Community Plays, Junior Book).

## Bibliography

*The Science of Things About Us*: Rush and Winslow.  
*Pathways in Science*, Book V: Craig and Condry.  
*The Body's Needs*: Charters, Smiley and Strang.  
*Many Ways of Living*: Wood, Phelan *et al.*  
*The Healthy Home and Community*: Andress, Goldberger and Hallock.  
*The Story of Earliest Times*: Barker *et al.*  
*Long Ago*: Waddell and Perry.  
*History Through Familiar Things*, Part II: Reeve.

*Finding New Homes in Canada*: Guillet and McEwen.

*Glimpses Into the Long Ago*: McGuire.

*Life in Old Britain*: Robertson.

*Man at Work; His Arts and Crafts*: Rugg and Krueger.

*Yesterday and Today*: Smith *et al.*

#### 4. WORK

### TOPIC: HOW MAN'S WORK WAS INFLUENCED BY EARLY DISCOVERIES AND INVENTIONS

#### Interpretation:

There was a time in the history of the human race when every man was dependent upon himself for the satisfaction of all his needs. With the growth of family and tribal groups there began to be differentiation of labour. There developed the cooks, the farmers, the hunters and the fishermen. As communities increased in size and in social complexity, the division of labour became more and more pronounced. There were priests, chiefs, soldiers, merchants, craftsmen, farmers and slaves. Each group had its allotted task, and each contributed to the well-being of the entire community.

As man explored more fully the resources of his own and of different lands, new avenues of work were opened up. He felled the trees in the forests to furnish lumber for homes which other men built; he delved into the recesses of the earth for minerals which other men processed. He brought new textiles from different lands for his craftsmen to weave into clothing and tapestry; he brought new foodstuffs to satisfy the appetites of rich and poor alike. He developed new uses for natural products which had been known for centuries. New kinds of work for many more hands had been discovered.

To assist him in carrying on his varied occupations, man improved his *transportation* and *communication* facilities; he discovered new forms of *recreation* and *expression*; he found it necessary to provide improved opportunities for *education*; even *government* was obliged to assume new functions.

#### Possible Scope of This Topic:

1. Division of labour among members of the family in primitive times: cave men, lake-dwellers, etc.
2. Varied occupations among early civilized communities (Assyrian, Babylonian, Egyptian): nobles, priests, soldiers, farmers, artisans, sailors, etc.
3. Workers in mediaeval Europe: on the manor, on the farm, in the town, in monastery and convent.
4. Division of labour among early civilizations in the Americas (Aztecs, Incas, Mayas) as contrasted with the Indians of the forest or prairie of Canada.

5. Work in a pioneer or colonial community; e.g., Plymouth colony, Grand Pré, seigneurie of Old Quebec, southern plantation.
6. Evolution of power: human (slaves in Egypt, constructing pyramids; human treadmill); animal (ploughing in feudal England); winds (mills for pumping water in low countries); water wheel for grinding grain in colonial America.
7. Man as a tool maker, using stone, bone, wood, horn, bronze, copper and iron.
8. Development of the six essential machines by primitive and early civilized man:
  - (a) lever or pry to move heavy stones.
  - (b) wedge to split large logs.
  - (c) inclined plane or slope to move stones in building pyramids.
  - (d) wheel and axle in the potter's stone and grindstone of Assyria, and in spinning wheel and loom.
  - (e) pulley to move large stones in quarries in Egypt and to hoist sails on Phoenecian vessels.
  - (f) the screw,—Archimedes' water-screw, olive press of the Romans, Gutenberg printing press.
9. Health problems: disease among workers (e.g., tuberculosis, eye infections, beri-beri); plagues and pestilences; treatment of accidents.
10. Stories of early scientists: Archimedes, Hippocrates, Galileo, Copernicus, Leeuwenhoek, Roger Bacon, Newton, Leonardo da Vinci, Vesalius, the alchemists, Paracelsus, Harvey, etc.

#### **Suggested Activities for the Enterprises:**

1. Prepare a mural depicting the life of the early colonists.
2. Design a frieze showing man's early use of the simple machines.
3. Dramatization; e.g., A Quilting Bee in Colonial Times, A Soiree in French Canada, Proclamation of Laws to Inca Workers, The Return of the Crusader, The Making of Galileo's Telescope.
4. Write biographies of Champlain the Colonizer, Archimedes the Experimenter, etc.
5. Make booklets; e.g., The Workers of Feudal Days, The Crusades, Building of the Pyramids.
6. Make a large animated map illustrating life in ancient Egypt.
7. Prepare a report on the construction of the ancient Suez Canal.
8. Construct a model to scale of a mediaeval castle or mediaeval monastery.
9. Plan a table-scene showing work in time of primitive lake-dwellers.

10. Picture Study; e.g., Lady Churning, The Chariot Race, The Sower, The Angelus.
11. Experiments on soils showing powers of absorption and moisture-holding capacity.
12. Plant seeds in samples of rich garden soil and deep sub-soil; compare results with what you might expect to find on the Nile flood-banks.
13. (a) Make and use a small model of shaduf to demonstrate irrigation methods in ancient Egypt.  
(b) Make simple pulleys out of spools and set up a hoist for quarrying stone.  
(c) Make a windlass to raise water from a well.
14. Story of time: make models of sun-dial and hourglass; include arithmetical problems.
15. Make a bellows and simple forge; make charcoal and use to heat a piece of iron to red heat; remove with home-made tongs.
16. Draw sketches of or make tools; write descriptions of these.
17. Make a dictionary: new words; family names arising from occupations; e.g., Miller, Wainwright.
18. Make a list of drugs in a mediaeval pharmacy: discover sources and uses.
19. Learn to help an injured worker: First Aid for sprains, cuts, nose bleed, burns, etc.
20. Make and use models to show force of wind and water: pin wheel, water wheel (overshot and undershot), etc.
21. Sing suitable songs: The Sturdy Blacksmith, Watchman's Song, Can You Show Me How the Farmer?, Harvest Song.
22. Verse Speaking:  
Green Broom (Open Sesame).  
Dabbling in the Dew (Open Sesame).  
In the Bazaars of Hyderabad (More Silver Pennies).  
The Sower (Verse Time, Yellow Book).
23. Read suitable stories:  
The Bridge of Magpies (Highroads to Reading, Book V).  
Big Claus and Little Claus (Grimm Brothers).  
The Parable of the Sower (The Bible).  
The Princess Who Couldn't Sew (Forty Good Morning Tales).  
The Pirates and the Pickled Onions (Forty Good Morning Tales).  
Marguerite de Roberval (Voice of Canada).  
The Cloth Market at Leeds (Far Horizons: Enchanted Paths).  
A Lake Village (Tales of Many Things).  
The Herdsman (The Ever-Ever Land).



24. Read suitable poems :  
 Then (Open Sesame).  
 The Minstrel Boy (Open Sesame).  
 The Caughnawago Beadwork Seller (Voice of Canada).  
 The Song of the Axe (Voice of Canada).  
 The Slave's Dream (This Singing World).  
 The Miller of the Dee (Highroads to Reading, Book V).  
 Tubal Cain (Highroads to Reading, Book VI).
25. Act suitable plays; e.g., The Cat Who Became Head Forester (Refresher Plays, Junior Book).

### Bibliography

*Where Our Ways of Living Come From*: Wilson, Wilson, Erb.  
*Glimpses Into the Long Ago*: McGuire.  
*A Brave Young Land*: McGuire.  
*Long Ago*: Waddell and Perry.  
*Farmers Through the Ages*: Elliott.  
*Yesterday and To-day*: Smith *et al.*  
*Man at Work; His Industries*: Rugg and Krueger.  
*Mankind Through the Ages*: Rugg and Krueger.  
*Discovering Our World, Book II*: Beauchamp *et al.*  
*The Science of Things About Us*: Rush and Winslow.  
*Men Who Found Out*: Ellis.  
*History Through Familiar Things, Books I and II*: Reeve.  
*New Ways for Old*: Wood *et al.*  
*Doing Your Best for Health*: Andress *et al.*

## 5. TRANSPORTATION AND COMMUNICATION

TOPIC: HOW IMPROVEMENTS IN TRANSPORTATION AND COMMUNICATION MADE IT EASIER FOR MAN TO SATISFY HIS WANTS

### Interpretation:

Until man learned how to multiply his physical strength by the use of machines he was hopelessly handicapped in his struggle with nature. Until he developed a bow to hurl a small spear more accurately and much farther than was possible with the unaided arm, until he learned how to multiply the hitting power of his mighty arm by putting a handle on his stone axe, until he learned how to move and topple huge stones by means of a slope and a lever, man was at the mercy of almost any of the giant beasts which roamed the forests. As he became more and more the master of his fate man roamed more widely. As he roamed more widely the need for some

method of transporting his accumulating effects became more necessary. Crude but effective methods of transportation were evolved in response to his new need.

As the complexity of his living problems increased man discovered that, by modulating the sounds which issued from his mouth, he was able to direct the activities of his family and neighbors. From his pantomimic descriptions of the hunt man gradually evolved a semblance of written speech in the form of picture writing.

From such simple origins developed the more complicated modes of transportation and communication. In response to the need for improved transportation on the sea the oared galley gave place to the wind-driven ship; the footpath was replaced by the stone highway over which messengers might speed rapidly; the long pack train was replaced by the lumbering, heavily laden wagons of the merchant. To meet expanding needs in transmission of information it was necessary for man to develop something better than picture writing; there was evolved the alphabet, the supreme creation of human genius. Successive generations added their improvements: a number system, paper for cheaper books, a printing press to disseminate and communicate ideas and ideals through æons of time.

### **Possible Scope of This Topic:**

1. Reasons for improvement of transportation:
  - (a) in primitive times: necessity for conveying products of chase, fuel, and building material to the home.
  - (b) in ancient civilizations: herding of flocks; movement of materials for construction of permanent habitations; movement of food and development of the exchange of products; movement of armies.
  - (c) mediaeval times: crusades, search for food and other vital necessities; expansion of trade.
  - (d) age of discovery and early colonization of America: search for food products, new homes, and a better standard of living.
2. The evolution of transport on land:
  - (a) transport without wheels: humans, beasts of burden; use of sledges, stoneboats, travois.
  - (b) transport with wheels: one-wheel, two-wheel, four-wheel.
  - (c) winter travel in regions of snow.
3. Road building; e.g., blazed trails, foot-paths, stone roads, mediaeval turnpikes and toll gates. Development of bridges in early days.
4. Evolution of transportation on water:
  - (a) some simple forms of water transport: log, raft, coracle, canoe, kayak, etc.

- (b) more complicated forms of water transport: oar, sail and rudder; e.g., galley, Viking vessel, pirate ship, caravel, Indianman, Chinese junk.
- 5. Development of Communication: sign language of primitive peoples; signals used in communication (torches, drums, fires); writing (picture symbols, alphabet); keeping records (sticks, totem poles, stone, clay, wax and wooden tablets, papyrus, parchment, paper; story tellers (bards, minstrels).
- 6. Health problems arising from transportation: spread of disease (cholera and smallpox), dietary deficiency diseases (scurvy, beri-beri).
- 7. Transmission of knowledge: health practices, new textiles and foods, new ideas in expression (art, music, religion) and government.

### **Suggested Activities for the Enterprises:**

- 1. Prepare a frieze showing modes of transportation on water from primitive times to colonial days.
- 2. Make an animated map of the world showing the routes of the explorers during the Age of Discovery.
- 3. Make booklets; e.g., Story of Writing, How Indians Talked and Used Signs, Famous Explorers, Story of Time.
- 4. Draw or make models of various types of ships and land vehicles.
- 5. Make a shadow-stick clock in the school yard and use it for telling time and direction.
- 6. Learn directions on a globe map; use of latitude and longitude in determining position of a ship at sea.
- 7. Make a compass by stroking a needle on a magnet and float it in a small reed (stubble); study the earth's magnetism by locating the North Magnetic Pole on the globe.
- 8. Make a model to study phases of the moon in relation to tides.
- 9. Make and use a wax tablet and stylus; make quill pens.
- 10. Make and use a heliograph; plan a code.
- 11. Write a story employing picture symbols.
- 12. Dramatization; e.g., In the Days of the Pirates, Marco Polo Reaches Peiping, The Town Crier, A Journey by Stage Coach.
- 13. Write and act a historical play; e.g., Journey of Magellan.
- 14. Learn to use Inca and Maya number systems.
- 15. Solve problems relating to speed of travel.
- 16. Design and make a totem pole.
- 17. Make a model of a toll-gate or turnpike.
- 18. Copy a section from the Bible and illuminate the capitals as did the mediaeval monks.

19. Make linoleum cuts of ship scenes or of illuminated initial letters.
20. Discuss Jenner's method of vaccination. Compare with modern methods.
21. Compare diet of early sailors with that of modern sailors.
22. Keep a ship's log or an explorer's diary.
23. Conduct research and make reports on suitable topics.
24. Appoint a recorder of new words for group contribution and group reference.
25. Read suitable stories and poems:
  - The Kind Pirate of the St. Lawrence (Far Horizons: Ships of Araby).
  - The Flying Horse (Far Horizons: Enchanted Paths).
  - The Flying Dutchman (Highroads to Reading, Book IV).
  - The Runner Who Told of Victory (Highways and Byways).
  - The Chariot Race (Ben Hur).
  - Hiawatha's Sailing (Hiawatha).
  - The Highwayman (This Singing World).
  - Sea-Gulls (Far Horizons: Ships of Araby).
  - The Deacon's One Hoss Shay (Introduction to Literature).
  - I Saw a Ship a-Sailing (Far Horizons: Hearts High).
  - The Golden Road to Samarkand (Far Horizons: Ships of Araby).
26. Verse Speaking:
  - Pirate Don Durk of Dowdee (Highroads to Reading, Book V).
  - Palanquin Bearers (More Silver Pennies).
  - Caravans (More Silver Pennies).
  - Marco Polo (Highways and Byways).

### Bibliography

*Health Through Science: Charters et al.*  
*Blazing the Trail: Wood et al.*  
*Pathways in Science, Book VI: Craig and Johnson.*  
*The Story of Earth and Sky: Washburne.*  
*Inventions and Discoveries of Ancient Times: Nida.*  
*Experiment Book: Wyler and Hughes.*  
*Our Starland: Wylie.*  
*Communication: Van Amburgh.*  
*Tales and Travels: Hahn.*  
*Mankind Through the Ages: Rugg and Krueger.*  
*The World's Messengers: Webster.*  
*The Ship Book: Webster.*



*How We Have Conquered Distance:* Waddell and Bush.

*Some Old-time Journeys:* Craddock.

*Beyond the Sunset:* Boog, Watson and Carruthers.

## 6. RECREATION

### TOPIC: HOW EARLY DISCOVERY AND INVENTION IMPROVED MAN'S RECREATIONAL ACTIVITIES

#### **Interpretation:**

Probably the adage, "All work and no play makes Jack a dull boy," derives its spirit if not its letter from the dawn of human history. Through play the children of the cave man learned those skills in the chase which were essential to the food gatherers of the family. Exciting episodes from war and the hunt were dramatized in the glow of the leaping flames of the camp fire. The walls of the cave were decorated with colorful drawings of the animals which furnished man with his food and clothing. At this stage of human development recreation and education were synonymous terms.

As his range of activities was widened by his improved transportation facilities, man learned new forms of recreation. As he began living in communities the simple dramatizations of personal experiences were elaborated into plays and pageants. And as he began to visit distant lands, he learned new forms of recreation which he introduced among the youth of his homeland. As he began to use new weapons, he invented games to acquire skill in their use. As he gained more leisure through his increased control over the forces of nature, and improved the quality of his shelter, he developed forms of recreation suited to the home and the fireside. Man's recreational facilities swelled with the rising tide of his advancing civilization.

#### **Possible Scope of This Topic:**

1. Limited amount of leisure enjoyed by primitive man: story telling; children's games largely related to the activities of the adult.
2. Development of a leisure class in ancient civilizations resulted in a greater variety of forms of recreation:
  - (a) Ancient Egypt: fairy tales; wrestling; hunting of wild birds; fishing as a sport; development of dolls and mechanical toys.
  - (b) Ancient Greece: development of competitive sports as illustrated by the Olympic games (throwing javelins and discus, foot races, wrestling); enjoyment of drama and music.
  - (c) Ancient Rome: continued development of competitive sports as illustrated by chariot races in amphitheatre and gladiatorial contests (circus); children's games—hoops and balls, Hide and Seek, Blind Man's Buff.

3. Mediaeval times (games related to social organization):
  - (a) enjoyment by lords, ladies and knights: the tournament; falconry; archery; fox-hunting; minstrels and troubadours; Christmas revels (carol singing, mummers, bringing in the Yule log and boar's head); draughts and chess.
  - (b) enjoyment by craftsmen, merchants, farmers: miracle plays (co-operative), Maypole, bowling green, bandy ball, bob-apple, club ball.
4. Colonial days:
  - (a) recreation linked up with work in such forms as barn-raising, chopping bee, quilting party, sugaring off (maple sap), sheep shearing, gathering nuts (beech nuts, butter nuts), foot races, tugs-of-war, spelling matches.
  - (b) folk songs: Quebec (Alouette, etc.).
  - (c) singing games; e.g., London Bridge, Here We Go 'Round the Mulberry Bush, etc.
  - (d) dancing: folk dances—French Eight, Quadrille, Minuet; barn dances.
  - (e) children's play: rag dolls, deer and hounds, stone tag, squat tag, hopscotch, kite flying, coasting, etc.
  - (f) legends and folk tales: Acadian, Old Quebec, etc.
5. Indians: sports of Incas, Mayas and Aztecs; recreation of Canadian Indians—lacrosse, running, dancing, wrestling, snow snake, feasts, guessing games with sticks and stones, telling stories.
6. Strong beautiful bodies of Greek athletes (sound mind in a sound body). Keeping physically fit to enjoy games and sports.

### **Suggested Activities for the Enterprises:**

1. Draw a mural of the Olympic Games in ancient Greece.
2. Design a frieze showing development of sport through the ages.
3. Make booklets; e.g., Indian Games, Fun in Pioneer Times, etc.
4. Learn Folk Dances: Minuet, Quadrille, Sir Roger de Coverley, Maypole Dance, etc.
5. Organize class into groups and play Maya Ball; improvise rules.
6. Divide class (or school) into teams for an old-fashioned spelling match.
7. Dramatization; e.g., Hiawatha's Wedding Feast, A Nativity Play, The First Thanksgiving Day.
8. Learn songs: e.g., Alouette, En Roulant Ma Boule, A la Claire Fontaine, Drink to Me Only With Thine

Eyes, Bringing in the Boar's Head, The Yule Log Procession, An Old Minuet, Thanksgiving Day, Dancing the Old Gavotte.

9. Learn singing games: London Bridge, Old MacDonald Had a Farm, etc.
10. Make and fly box kites, tailless kites.
11. Make lacrosse sticks and play the game.
12. Play winter games; e.g., snow-snake, fox and geese, etc.
13. Evaporate a sugar solution to illustrate sugaring-off.
14. Tell myths and legends of various peoples.
15. Make a health notebook showing ways of developing a sound mind in a sound body.
16. Learn how to give first aid treatments for accidents which occur in sports (sprains, cuts, fractures).
17. Plan and carry out a hike, a picnic, a weiner roast.
18. Organize a recreation club and obtain support of school board and parents.
19. Plan a good diet for an athlete.
20. Study the method the body uses to increase the air supply the body needs for activity.
21. Read suitable stories and poems:
  - The Game of Bowls (Far Horizons: Hearts High).
  - The Date Stone of Forgetfulness (Growth in English, Book I).
  - The Courtship of Miles Standish (Longfellow).
  - The Glove and the Lion (Far Horizons).
  - The Hunt Is Up (Open Sesame).
22. Verse Speaking:
  - The Hunting Song (Far Horizons: Ships of Araby).
  - The Riddling Knight (Far Horizons: Ships of Araby).
  - The Merry Bells of London (Open Sesame).
  - Hunting Song (More Silver Pennies).
  - Boot, Saddle, to Horse and Away (Browning).

### Bibliography

*Games:* Bancroft.

*Folk Dances for Boys and Girls:* Shambaugh.

*Rhythms and Dances for Elementary Schools:*  
La Salle.

*The Box Book:* Showalter.

*The Story of Earth and Sky:* Washburne.

*Inventions and Discoveries of Ancient Times:* Nida.

*The Story of Ancient Times:* McClure et al.

*Life in Old Britain:* Robertson.

*Long Ago:* Waddell and Perry.

*Yesterday and Today: Smith et al.*  
*Where Our Ways of Living Come From: Wilson,*  
*Wilson, Erb.*  
*A Brave Young Land: McGuire.*

## 7. EXPRESSION

### TOPIC: HOW MAN'S INCREASED KNOWLEDGE OF FOREIGN LANDS AND PEOPLES OPENED UP NEW AVENUES OF EXPRESSION

#### **Interpretation:**

The quivering beauty of the dawn and the delicate tints of the setting sun, the music of the birds and the rippling brook, the fluid symmetry of the speeding deer and the grace of the swaying trees, from the earliest times, have inspired man to flights of poetic fancy. In the mysteries of nature he sought for the divine, and was a fount of emotional stimulus which became the source of the heritage of beauty enshrined in music, art and literature.

From the rude gutturals which were his first pæan to the sunrise, from the fantastic leaping about the campfire which was his first dramatic expression, from the crude symbols scratched on rock or bark which were his first written expression, to the dramatic festivals of the Greeks, to the music of the mediaeval church, and to the literature of the Elizabethans is a long story; but it is the story of a being who felt within himself an unconquerable urge to attain to something godlike and sublime. Man began to realize his destiny.

#### **Possible Scope of This Topic:**

##### 1. Religion:

- (a) development of religious expression in individuals and groups: nature worship, gods, worship of one true God; ancestor worship of Orientals.
- (b) the missionary spirit: Augustine in England, Jesuit martyrs in Canada.
- (c) pilgrimages and Crusades.

##### 2. Architecture:

- (a) influence of religion on architecture: crude columns (Stonehenge) of primitives; stone tombs and temples of ancient peoples; cathedrals of the Middle Ages.
- (b) buildings for group assembly for other than religious purposes: Grecian theatres and law courts, Roman baths, Maya observatory, town halls of mediaeval times.

- 3. Art as an expression of man's development: cave markings, markings in tombs, friezes on famous temples, mosaics; church paintings and stained glass windows; tapestries.



4. Sculpture: crude effigies in wood; sphinxes and statues (of ancient peoples) in stone and plaster; figures and statues of mediaeval churches.
5. Music:
  - (a) musical instruments, e.g., tom-tom, flute, harp, lyre, organ, viola, etc.
  - (b) forms of musical expression: simple rhythms, Hebrew chants, Greek chorus, Gregorian chants, carols, festival music (troubadour and meistersinger); folk songs, Indian war music.
6. Literature: clay tablet libraries, Old Testament, Iliad and Odyssey, the Aeneid; Chaucer and Shakespeare, etc.
7. Drama: Greek festivals (theatre, use of the mask); miracle plays of mediaeval times.
8. Dances: gesture dances of primitive peoples; interpretative Greek dances; temple dances; Maypole dances, folk dances, war dances of Indians.
9. Expressional media: enamels, metals, stone, tiles, brick, oil, etc.
10. Personal decoration: bracelets, rings, brooches, amulets, etc.
11. Influence of religious expression on treatment of sick; e.g., medicine men and dances, Hebrew priests and quarantine, Greek temples of healing.

### **Suggested Activities for the Enterprises:**

1. Make a chart showing key to Indian symbols.
2. Design a frieze; e.g., Temples and Churches Through the Ages.
3. Art appreciation: Sistine Madonna, Last Supper, Saint Cecilia, The Laughing Cavalier, The Baby Stuart, etc.
4. Sculpture studies; e.g., The Wrestlers, Moses (Michelangelo), frieze of Parthenon (Phidias).
5. Make booklets; e.g., Famous Missionaries, Story of Great Artists and Sculptors, Story of Musical Instruments.
6. Dramatization; e.g., The Iroquois Prepare for Battle, A Pilgrimage to Mecca, In the Church at Grand Pré — Reading the Proclamation, Medicine Man Healing the Sick.
7. Make and use simple organ; use test tubes or bottles containing water at various levels.
8. Make a simple monochord using shallow box, nail, wire, and finger board.
9. Songs and Hymns: e.g., Volga Boatmen, John Peel, A Lover and His Lass, Bringing in the Boar's Head, O Come All Ye Faithful (Adeste Fideles), Crusader's Hymn, Silent Night, Good King Wenceslas, Nai-No-Otz, The Old Oaken Bucket, etc.

10. Make whistles and flutes out of willow branches.
11. Write and act a miracle play.
12. Read the biblical account of the construction of Solomon's Temple.
13. Read stories of recent excavations in King Tutankhamon's tomb.
14. Compose dances to interpret various activities; e.g., work in various seasons, dances to please the gods or heal the sick.
15. Read suitable stories and poems:
  - The Knights of King Arthur (Howard Pyle).
  - Robin Hood and His Merry Men (Howard Pyle).
  - Greek Myths.
  - Indian Legends (Canadian Legends).
  - The Maid of France (Tales and Travel).
  - The Good Joan (Growth in English, Book 1).
  - Columbus (Joaquin Miller).
  - Jacques Cartier (D'Arcy McGee).
  - The Cure of Calumette (W. H. Drummond).
  - I Will Lift Up Mine Eyes (Psalm 121).
16. Verse Speaking:
  - Rain Chant (The Speech Choir).
  - The Shepherd and the King (The Speech Choir).
  - Primitive Harvest Chant (The Speech Choir).

### Bibliography

- A Poetry Speaking Anthology*—Book II: Adams and Croasdell.
- The Music of Poetry*: Body.
- Verse Time*.
- Music Hour*—Books I and II: McConathy *et al*.
- Music of Many Lands and Peoples*: McConathy *et al*.
- Music Highways and Byways*: McConathy *et al*.
- Rhythms and Dances for Elementary School*: La Salle.
- Highways and Byways*: Parker and McKee.
- School Boys of Long Ago*—Books I and II: Hurley and Sartorius.
- Glimpses into the Long Ago*: McGuire.
- A Brave Young Land*: McGuire.
- Where Our Ways of Living Come From*: Wilson *et al*.
- Inventions and Discoveries of Ancient Times*: Nida.
- Man at Work—His Arts and Crafts*: Rugg and Krueger.
- Mankind Through the Ages*: Rugg and Krueger.

## 8. EDUCATION

### TOPIC: HOW MAN'S KNOWLEDGE AND EXPERIENCE WERE BROADENED BY CONTACT WITH OTHER PEOPLES

#### Interpretation:

The educated man of the Stone Age survived the terrifying dangers by which he was surrounded because he had learned the skills necessary for survival. He transmitted his skill and his knowledge to his children through mimic hunts and mimic wars. As communities developed into tribes and tribes into nations, as division of labor became an accepted feature of society, there still remained the need for learning well certain skills. In the course of time the more skilful were entrusted with the transmission of their skill to the young. Education as we understand it had begun to take form.

As man learned from his contacts with other peoples he transferred his experience to written records for more ready transmission to future generations. From these contacts man also acquired many new ideas which became an important part of his cultural heritage.

#### Possible Scope of this Topic:

1. Educational needs of primitive peoples: hunting; fishing; protection; use of fire; providing clothing; making and use of tools; tribal beliefs and superstitions.
2. Educational needs of early civilized peoples:
  - (a) Babylonia—training of farmers, artisans, artists, architects, soldiers, writers, priests (astronomers and soothsayers); development of written records; weights and measures, notation, surveying.
  - (b) Rome—training of soldier and gladiator, engineer, statesman; training for citizenship; development of alphabet, calendar, system of notation, coinage, gymnasium school.
3. Educational needs of medieval peoples: in the castle (page, squire, etc.); in the monastery; in the guild; development of architecture, painting, printing, music, drama, science.
4. Educational needs of colonial people: training for hunting, farming, building, sailing, home-making, the ministry, etc.; development of community schools.
5. Great teachers of the past.

#### Suggested Activities for the Enterprises:

1. Prepare talks on Training of a Page; Boy in a Roman Gymnasium; Gutenberg Press.
2. Prepare an illustrated note book on a School in Colonial Days, the Training of the Apprentice.
3. Conduct a spelling match.

4. Find out about the Julian Calendar, and prepare a short story telling what you have learned.
5. Prepare a clay tablet; write a message on it with a stylus, bake it.
6. Make an illuminated title page for a note book.
7. Design a frieze showing what a primitive man learned.
8. Compare care of sick in colonial and modern times.
9. List superstitious methods of healing in past times which are not recognized today as being scientific.
10. Compare Maya and Roman notation with Arabic system we employ today.
11. Make and learn how to use an abacus.
12. Study famous pictures painted in mediaeval times.
13. Design and colour a stained glass window.
14. Read stories of great teachers of the past: Christ, Socrates, Hippocrates, Confucius, St. Patrick, St. Augustine, Luther, Venerable Bede, Brebeuf and Lalemant, etc.
15. Read suitable stories:
  - The Spectacles of Truth.
  - Two Girls at the Pond Gate (Highways and Byways).
  - The Explorer's Club (Exploring New Fields).
  - King Arthur and His Knights (Howard Pyle).
  - The Taming of Bucephalus.
  - The Sermon on the Mount (The Bible).
  - The Poor Man of Assissi (Tales and Travel).
  - King Bruce and the Spider.
  - Lord, Who Shall Abide in Thy Tabernacle (Psalm 15).
16. List the new ideas and inventions introduced into Europe by mediaeval travellers and merchants; e.g., gunpowder, silk, paper, compass.

### Bibliography

*Beginnings in the Old World.*

*School Boys of Long Ago*—Parts I and II: Hurley and Sartorius.

*Where Our Ways of Living Come From*: Wilson et al.

*A Brave Young Land*: McGuire.

*Glimpses into the Long Ago*: McGuire.

*Inventions and Discoveries of Ancient Times*: Nida.

*The Science of Things About Us*: Rush and Winslow.

*Man at Work: His Arts and Crafts*: Rugg and Krueger.

*Mankind Through the Ages*: Rugg and Krueger.

*Highways and Byways*: Parker and McKee.

*Blazing the Trail*: Wood et al.

*Health Through Science*: Charters et al.



## 9. GOVERNMENT: HEALTH AND PROTECTION

TOPIC: HOW THE FUNCTIONS OF GOVERNMENT WERE INFLUENCED BY CONTACT WITH OTHER PEOPLES.

### Interpretation:

In the primitive family group the father was lawmaker and judge. The laws were few and simple; the penalties were certain and severe. As family groups united for mutual protection or advantage to form larger communities, there was developed a code of behaviour to regulate tribal relations. As these communities were in turn enlarged to include many tribes, and even nations, the problem of social relationships became extremely complicated. The relation of worker to worker had to be controlled; the seller must be made to deal fairly with the buyer; the sowing and harvesting of crops required regulation; and the immortal and sensitive gods must be shown proper deference by all, lest misfortune befall the nation.

As trade and commerce with foreign lands increased new ideas with respect to *health* and *protection* were introduced. Strict laws regulating the sale of *food* and *clothing* were adopted; attempts were made to control the spread of communicable diseases; the fireman and the policeman appeared to protect the lives and property of the citizens. In response to new needs brought about by changed conditions the government has always been required by the citizens to assume new functions.

### Possible Scope of this Topic:

1. Needs and organization of communities in primitive times; family group, clan or tribe.
2. Organization of communities in ancient civilizations:
  - (a) Ancient Hebrews; need for control in large group in matters of migration, pasturage and herds, wells, worship; appearance of written laws (Moses); supervision of health by priests.
  - (b) Ancient Greeks (Athenians): participation of citizens in control of affairs in community; building and planning in city (e.g., Parthenon); water supply; sanitation, food and raw materials from foreign lands; need for army and navy; education; religion; temples of healing.
3. Needs and organization in medical communities; limitation of freedom due to conditions of period; growth of community around site which could be easily defended; division of responsibility in community (lord, vassal); trial of offenders; fairs; health and sanitation.
4. Needs and organization of colonial communities:
  - (a) seigniorial community in Quebec—less control over individual than in mediaeval community;

location of seigniory with respect to waterways; protection; division of responsibility within community (seigneur, habitant, church); early hospitals in Quebec.

- (b) A Virginia Community; freedom of individual; representation of all citizens in government of community.

### **Suggested Activities for the Enterprise:**

1. Make table models of seigneury and manor to show protective features.
2. Make animated map showing trade on shores of Mediterranean Sea in early days.
3. Dramatization; e.g., Story of Moses and the Ten Commandments, The Oracle at Delphi, The Ceremony of Knighthood, St. Martin's Day in Old Quebec, Trial of an Offender in Mediaeval Times, a Town Meeting in Early New England.
4. Make booklets; e.g., Life among Hebrews in Biblical Times, In Ancient Athens, Story of Hospitals, etc.
5. Design friezes; e.g., Fire Fighting from Primitive to Colonial Times, Police Protection through the Ages.
6. Organization of school council. (See Section A.)
7. Learn to conduct a club meeting; prepare and read minutes; keep financial record.
8. Discuss changing conception of responsibility of individual to group, and relate to individual in the school.
9. Read suitable stories and poems:  
The Good Samaritan (The Bible).  
The King's Toothache (Highways and Byways).  
The Ten Commandments (The Bible).  
The Visit of the Intendent (Highroads to Reading).  
The Burial of Moses.  
Horatius at the Bridge.

### **Bibliography**

*Community Activities*: Berman *et al.*

*Long Ago*: Waddell and Perry.

*Where Our Ways of Living Come From*: Wilson *et al.*

*A Brave Young Land*: McGuire.

*Our Bird Friend and Foes*: Dupay.

*Experiment Book*: Wyler and Hughes.

*Beginnings in the Old World*.

*Discovering Our World*—Book II: Beauchamp *et al.*

*The Science of Things About Us*: Rush and Winslow

*The Story of Old Europe and New America*: Barker *et al.*

*The Story of Colonial Times*: Barker *et al.*

*The Story of Earliest Times: McLure et al.*  
*Pathways in Science—Book VI: Craig and Johnson.*  
*Mankind Through the Ages: Rugg and Krueger.*  
*Health Through Science: Charters et al.*  
*Wise Health Choices: Charters et al.*  
*Health Problems: Charters et al.*

---

## DIVISION II—SECTION C

### HOW MAN UTILIZES THE RESOURCES OF NATURE TO SATISFY HIS BASIC HUMAN NEEDS

In the dawn of civilization man had to be content with reaping the bounty or scarcity of nature as he found it in his environment. In due course he learned how to modify in some degree nature's productive capacity, and how to utilize sources of natural power to relieve the burden on his own back. In modern times scientists are probing into the carefully guarded secrets of the universe in order to make nature work in new and strange ways to provide man with a richer living. There are now available, if properly utilized, all the resources necessary, and all the machinery and knowledge needed, to provide a rich and abundant living for every citizen of a civilized community.

#### 1. FOOD

### TOPIC: HOW MAN UTILIZES THE FOOD-PRODUCING RESOURCES OF THE WORLD

#### **Interpretation:**

Through scientific research man has learned a great deal about modifying the resources of nature to make them better adapted to his needs. He has improved his facilities for transportation to such a degree that the most isolated grocery has on its shelves foods representative of almost every country of the world. Moreover, he has brought representative plants and seeds from distant lands and adjusted them to entirely different climatic and soil conditions. He has made more grain grow in the fields; he has put more flesh on the animals; he has literally made the desert "blossom like the rose." During the "seven fat years" he can store up his surplus of even the most perishable commodities in metal and glass containers for any possible contingency of "seven lean years." He has so multiplied the food-producing capacity of nature that today in well-organized society even the poorest family could enjoy an abundance far in excess of that available for the richest families of mediaeval and pioneer times.

#### **Possible Scope of this Topic:**

1. Factors responsible for greater abundance and variety of food in modern times: machine production, new and

better varieties of food plants, opening up of new land, preservation of food, methods of transportation and distribution.

2. Kinds of food utilized today:
  - (a) Plants: cereals, fruit, vegetables, sugar.
  - (b) Animals: meat, dairy, fish.
  - (c) Value of these foods in the diet.
3. Beverages: tea, coffee, cocoa; harmfulness or value as a food.
4. Physical and climatic factors related to food production in Alberta.
5. Alberta's contribution to our food supply: cereals, vegetables, small fruits, sugar, meat and dairy products, fish; fresh foods from market gardens and greenhouses near cities.
6. Development of mechanized farming in America since colonial days: flail, walking plow, binder, etc.
7. The machine comes to Alberta farms:
  - (a) Grain farming; gang-plow, tiller-combine, tractor, combine-thresher, etc.
  - (b) Sugar-beet raising: tractor-plowing, cultivating, etc.
  - (c) Dairy or mixed farming: windmills, gasoline pumps, mechanical milkers, etc.
8. Processing of foods in Alberta: milling cereals, meat-packing plants, vegetable canneries (irrigated areas), sugar refining, dairies, bakeries; influence on health of various types of processing.
9. World interdependence in the matter of food supply:
  - (a) Where Alberta sends her surplus food products.
  - (b) Types and sources of foods brought to Alberta from other parts of the world; how these foods contribute to health of people of Alberta; rapid transport and refrigeration.
10. Modern food preservation methods: smoking, drying, sterilizing, salting, cooling, freezing, etc.
11. Scientific research related to food supply:
  - (a) Indoor laboratory; e.g., Pasteur (bacteria), Funk (vitamins), Steenbock (irradiation), Babcock (butter fat).
  - (b) Outdoor experimenters, e.g., Saunders, Burbank; experimental farms.
12. Food content in relation to diet; planning of well-balanced meals.
13. Care of food in the home.
14. Sanitation in handling and selling of foods.

### **Suggested Activities for the Enterprises:**

1. Design a picture frieze: The Development of Farming Machinery Since Colonial Days.



2. Conduct experiments on pasteurization of milk.
3. Make an animated map of the world showing where we get our foods.
4. Make an animated map of Alberta showing natural regions and agricultural products.
5. Organize seed and calf clubs: write to the Department of Agriculture, Government Buildings, Edmonton, for information.
6. Plan an excursion to a town elevator; write an account of your experiences.
7. Carry out field studies: life histories of insects injurious to Alberta food crops; e.g., cutworm, grasshopper, cabbage butterfly.
8. Make booklets; e.g., Story of Marquis Wheat, A Trip to the Grand Banks in the Bluenose, The Story of the Sugar-Beet, The Story of the Reaper, etc.
9. Arrange table models showing Harvesting Scene, An Alberta Irrigated Farm, etc.
10. Conduct research study: The Story of the Salmon, Story of Scurvy, Diet of Explorers; e.g., Byrd, Nansen, Scott, etc.
11. Collect, identify and mount specimens of (a) weeds, (b) weed seeds, (c) seed grains.
12. Make a study of the Honey Bee, the Sugar-Maker; write and illustrate the story.
13. Make and mount sheaves of the local grains for a school fair exhibit.
14. Prepare a pictorial chart showing what various foods contribute to a balanced diet.
15. Make or draw model of human tooth; label its parts.
16. Discuss relation of food to the following: sound teeth; good bone formation; prevention of colds; the health of the eyes.
17. Discuss food fads.
18. Do simple experiments on cooking of foods to preserve flavour and food values.
19. Carry out simple experiments on preservation of food; e.g., milk in a dirty bottle and scalded bottle, eggs kept greased and dry.
20. Keep individual weight and height records.
21. Discover meaning of following terms: fluid ounce, Imperial and wine gallon, pound (Troy) and pound (avoirdupois).
22. Do problems in computing grocery bills and making change.
23. Perform experiments with seeds to determine purity and vitality.
24. Perform simple experiments to test for starch, oil, sugar and protein in foods.

25. Perform experiments on the plant as a food factory (root, stem and leaf studies).
26. Study wheat and bean seeds; make enlarged colour charts.
27. Dramatizations; e.g., Crowning the Apple Queen in Annapolis, Maple Sugar Time in Quebec.
28. Sing suitable songs.
29. Verse Speaking:
  - Harvest Time (Flint and Feather).
  - Goblin Market (Christine Rossetti).
30. Read suitable poems and stories:
  - The Milk Jug (This Singing World).
  - Have You Seen an Apple Orchard in the Spring? (Tales & Travel).
  - The Corn Song (The Poetry Book V).
  - The Christening (Voice of Canada).
  - The Seed and the Wheat (Anthology of Children's Literature).
  - The Poor Man and the Flask of Oil (Anthology of Children's Literature).
  - A Play: The King's Apple Dumpling (Fourteen Verse Plays).
  - A Play: Burnt Pig (Community Plays, Senior Book).

### Bibliography

*The Foods We Eat*: Webster and Polkinghorne.  
*The Wonderland of Common Things*: Jones.  
*New Uses for Farm Products*: Mortz.  
*History Through Familiar Things*: Reeve.  
*Geography of Everyday Things*: Sandon and West.  
*Life in Early Days*: Fraser.  
*Irrigation*: Hurtebise.  
*Cereals*: Trowbridge.  
*Soil*: Greve.  
*Pioneer Days in Ontario*: Henry and Paterson.  
*Building for Health*: Simpson and Smith.  
*Wise Health Choices*: Charters *et al.*  
*Building Good Health*: Andress *et al.*

## 2. CLOTHING

TOPIC: HOW MAN UTILIZES THE CLOTHING PRODUCING RESOURCES OF THE WORLD

### Interpretation:

The cud-chewing cow, the burrowing miner, the ever-greens of the forest, even the very air she breathes, may be the ultimate source of the silks and woollens worn by the

modern fashionably-dressed miss. There is no natural product that man is not endeavouring to synthesize into something new and more useful. Into the receiving end of huge factories pour the products of every land and from the producing end emerge fabrics and other processed goods which bear not the least resemblance to the original materials.

In addition to transmuting the familiar milk, tree, coal and air into glistening fabrics, man has improved the more conventional materials. Wool, cotton, linen, silk and leather are of better quality and more abundant, and the finished articles made from them are cheaper, than our ancestors could ever have dreamed they might be. Man's inventive genius has made it possible for him to clothe himself in far greater comfort and luxury than was possible during any previous period in human history.

### **Possible Scope of this Topic:**

1. Factors which have influenced the production (quality, quantity, variety, cost) of clothing: improvements in machinery, transfer of production from home to factory, development of new fabrics, new forms of power, opening up of new areas suitable for production.
2. The source of raw materials for clothing:
  - (a) Animals: sheep, silkworm, fox, etc.
  - (b) Plants: cotton, flax, rubber, etc.
3. Evolution of cloth-making machines; e.g., cotton gin, high speed spinning and weaving machines; sewing machine.
4. Alberta's contribution to our clothing needs: wool, hides, furs (trapping and fur-farming).
5. Contributions of the rest of the world in supplying our clothing needs: cotton, silk, rayon, rubber, etc.
6. Contrasts between the production of clothing in colonial and modern times; e.g., the tailor, dressmaker, cobbler, versus the garment and shoe factory.
7. Modern methods of dyeing, tanning and bleaching.
8. Modern methods of caring for clothing.
  - (a) In the home: washing machine, prepared soaps, wringer, etc.
  - (b) Outside the home: laundering, dry cleaning, dyeing.
9. Frequent changes in styles of clothing brought about by ease of interchange of ideas in a modern world; how styles are adapted to use and to health.
10. Humane methods in caring for and trapping animals.
11. Health conditions in a modern clothing factory; e.g., hours of work, lighting, ventilation, rest rooms, medical clinics.

### **Suggested Activities for the Enterprises:**

1. Make an animated map of the world showing the sources of the raw materials for clothing.

2. Make booklets; e.g., Fur-bearing Animals of Canada, From Sheep's Back to Man's Back, Story of Rayon, etc.
3. Arrange table scenes; e.g., A Trap Line in Alberta's Northland; In a Rubber Plantation in Ceylon.
4. Make felt from wool.
5. Report on the topic, The Story of the Quebracho Tree.
6. Study the structure and habits of some fur-bearers: muskrat, weasel, fur seal, etc.
7. Collect and mount specimens of fur.
8. Make tests, or do experiments, to distinguish cotton from wool.
9. Design a mural depicting life on a cotton plantation.
10. Make a miniature hand reel and unwind silk from the soaked cocoon.
11. Prepare biographies of Elias Howe, Mackintosh, Good-year, Whitney, etc.
12. Perform experiments to show care necessary in washing wool and ironing rayon fabrics.
13. Make simple tests to remove stains from cloth, e.g., rust, ink, blood, paint.
14. Dramatization; e.g., Flood Time on the Mississippi.
15. Organize a minstrel show.
16. Learn suitable songs: Old Black Joe, Swanee River, My Old Kentucky Home, Cobbler's Song, Growing Wool, etc.
17. Make a study of shoes in relation to health of feet; make and equip a shoe cleaning box for school.
18. Make aprons for use of cooks in preparing and serving the school lunch.
19. Make a picture chart showing the evolution of cleaning and laundering methods.
20. Carry out simple experiments to show that colour affects the warmth of clothing; e.g., white and black cloth wrapped around test tubes, place in sun, take temperature of each tube.
21. Prepare a report on how clothing assists the body to maintain a constant temperature.
22. Read suitable stories and poems:
  - When Polly Buys a Hat (Far Horizons; Ships of Araby).
  - The Beaver Hat (Highroads to Reading, Book V.).
  - The Song of the Shirt (Book of Knowledge).
23. Verse Speaking:
  - The Green Cap (Wands with Wings).
  - The Fairy Shoemaker (Wands with Wings).
  - The Quangle Wangle's Hat (Highroads to Reading, Book VI.).



## Bibliography

*Nature and Science Readers*: Patch and Howe.  
*Health Problems*: Charters *et al.*  
*Doing Your Best for Health*: Andress *et al.*  
*Living in an Age of Machines*: Wilson, Wilson, Erb).  
*Seeing Our Country*, Book II: Pitkin and Hughes.  
*The Clothes We Wear*: Carpenter.  
*Social Studies*, Book II: Bruner and Smith.  
*The Wonderland of Common Things*: Jones.  
*Great Inventors and Their Inventions*: Bachman.  
*New Uses for Farm Products*: Mortz.  
*Life in Early Days*: Fraser.  
*Pioneer Days in Ontario*: Henry and Paterson.  
*Man at Work: His Industries*: Rugg and Krueger.  
*Canadian Neighbourhoods*: Amoss.  
*History Through Familiar Things*: Reeve.  
*Geography of Everyday Things*, Part I: Sandon and West.

## 3. SHELTER

TOPIC: HOW MAN UTILIZES THE RESOURCES OF  
NATURE TO IMPROVE HIS HOME

### Interpretation:

To construct comfortable and attractive homes, places of business and factories, man utilizes all the resources of nature. Giant trees become glistening floors, strangely assorted minerals become steel girders and insulated wires, luxuriant field crops become translucent plastics, swiftly rushing waters become light, heat and power. The modern home and place of business are becoming the supreme example of man's increasing ability to manipulate the forces of nature for his own purposes. In his varied types of shelter he has made provision, not only for sheltering himself from the inclemencies of the weather, but for adequate recreation, for opportunity for expression, for more complete realization of all that education has taught him about richer living. As these improvements are made he demands and receives well ordered government in order that his home and place of business may be protected against violence and disease.

### Possible Scope of this Topic:

1. Improvement in home construction and furnishing due to the following factors: mass production of building materials, use of modern machines, discovery and utilization of new mineral deposits, improvement in quality of building materials, better transportation facilities.
2. Evolution of types of home design in relation to hygiene, comfort, beauty and practicability.

3. Building materials in modern homes: wood, brick, cement, glass, etc.
4. Alberta's contribution to building materials in our homes: brick, sandstone, cement, rough wood, flaxseed (for paint), roofing material (bitumen).
5. Types and sources of building materials brought to Alberta from other parts of the world.
6. Great variety of furnishings found in a modern home; source of these materials; protection and cleaning of furnishings.
7. Household utensils and labor-saving devices in a modern home.
8. Heating and lighting methods employed today.
9. Beautifying the surroundings of homes.
10. Sanitation in the home: water supply, sewage and garbage disposal.
11. Contrast a pioneer western Canadian home with a home of today.
12. Simple study of the manufacture of important materials used in our homes; e.g., lumber, cement.
13. Fire hazards and how to overcome them: matches, lamps, curtains, ashes, gasoline; how to put out fires; care of burns.
14. Health problems in the modern home: light, air conditioning, food preservation, etc.

### **Suggested Activities for the Enterprises**

1. Design a picture frieze showing types of homes developed since colonial times.
2. Make a products map of Canada with mounted specimens showing sources of building materials used in Alberta homes.
3. Make booklets; e.g., Lumbering Industry in British Columbia, The Story of an Aluminum Frying-pan, Conveniences in a Modern Home.
4. Learn to identify common trees of Alberta; secure and mount specimens of leaves and wood.
5. Dramatization; e.g., A Scene in an Alberta Logging Camp.
6. Study the history of a piece of coal: how Alberta coal was formed; methods of mining coal in our province; uses of Alberta coal; prepare models of cage, revolving screens, etc. Write a report.
7. Draw a map of Alberta showing important coal-mining centres.
8. Carry out an experiment to make tar and gas from coal.
9. Give oral report on, Uses of By-products of Coal; collect specimens of those used in our everyday life.

10. Make a floor plan and front elevation of your home.
11. Plan and make improvements in the surroundings of your own home: flowers, shrubs, lawn, walks, etc.
12. Carry out experiments on method of extinguishing fires: make an extinguisher using vinegar (or acid) and baking soda; use of sand or soil.
13. Conduct simple experiments on heat transfer and insulation; e.g., stove, heater, storm doors, asbestos.
14. Make studies of lighting in the home, the school, the workshop, in relation to the care of the eyes.
15. Carry out experiments on humidity in the home; discuss relation of humidity to health.
16. Learn how the breathing organs clean, warm and moisten air; discuss care of these organs.
17. Read and report to your class on the life of Thomas Edison.
18. Do problems relating to measurement and cost of building materials and home furnishings.
19. Make a table lay-out to show the correct position of a windbreak on an Alberta farm; show house, farm buildings, garden, trees, etc.
20. Make a first aid kit for the school including material suitable for treatment of accidents.
21. Discuss sanitary methods of preserving, storing and handling food in the home; make simple cooler for keeping milk or butter at home or at school.
22. Discuss sunlight and air as a disinfecting agent in home; find out what chemical disinfectants are valuable in home.
23. Make and carry out plans to eliminate houseflies in school and home.
24. Write a paragraph on the value of water to health.
25. Prepare a report, using diagrams, on the stages in the purification and distribution of water to the homes in an Alberta city.
26. Carry out simple experiments on the chlorination and filtration of drinking water.
27. Verse Speaking: When the Drive Comes Down (High-roads to Reading).
28. Read suitable stories and poems:
  - Wise and Foolish (Parable of the houses built on sand and rock,—The Bible).
  - In the Haven of Her Arms (Voice of Canada).
  - A Prayer for This House (This Singing World).
  - The Shiny Little House (Told Under the Silver Umbrella).
  - An Evening Falls (Told Under the Silver Umbrella).

## Bibliography

- Wise Health Choices: Charters et al.*  
*The Wonderland of Common Things: Jones.*  
*New Uses for Farm Products: Mortz.*  
*Life in Early Days: Fraser.*  
*Story Pictures of Clothing and Shelter: Yale.*  
*The Houses We Live In: Carpenter.*  
*Pioneer Days in Ontario: Henry and Paterson.*  
*Social Studies, Book II: Bruner and Smith.*  
*Finding New Homes in Canada: Guillet and McEwen.*  
*Man at Work, His Arts and Crafts: Rugg and Krueger.*  
*Geography of Everyday Things, Part II: Sandon and West.*  
*Pages From Canada's Story: Dickie and Palk.*  
*Canadian Social History Pictures: The Loyalists (Clarke-Irwin).*

## 4. WORK

### TOPIC: HOW THE RESOURCES OF NATURE PROVIDE WORK FOR MAN

#### Interpretation:

There is very little of man's work that is not dependent in some degree upon the resources of nature. The products of the fields, the forests, the mines and the sea provide the materials which man processes in innumerable ways to provide the necessities and comforts demanded by his rising standard of living. In catering to his new needs man develops occupations unknown to his ancestors. There are electricians and other new kinds of mechanics; there are industrial chemists and highly specialized agronomists and biologists; there are doctors and research technicians probing into the causes of disease. The demands of these new occupations require the development of schools to furnish adequate training for workers. As he becomes absorbed in his particular occupation man tends more and more to transfer to the government many functions which he formerly exercised as an individual.

#### Possible Scope of This Topic:

1. Reasons for variety of tasks in modern life: mechanization of industry, modern inventions and discovery, discovery and utilization of new mineral deposits, higher standards of living, rapid transport and communication.
2. Development of power in furthering the world's work: hydro-electric, coal, oil, and gas. (Relate to Alberta.)



3. Alberta's natural resources which provide work for her people: fertile soil, climate, timber, fish, minerals (coal, oil, gas, salt, bituminous sand), scenery.
4. Nature's riches in Canada: from the sea, the soil, the mine, and the forest.
5. Varied occupational activities of the people of Alberta; health hazards in various occupations.
6. Study of the stages in converting raw materials into finished products; e.g., ore to automobile, wheat seed to flour.
7. Health and safety of workers: some public health regulations that protect workers.

### **Suggested Activities for the Enterprises:**

1. Design a frieze illustrating the occupations of the people of Alberta.
2. Make an animated map of Canada showing main occupations of the people.
3. Prepare a dramatization; e.g., *An Oil Well Blows In*, *Scenes From the Yukon Gold Rush*, *A Day on the Grand Banks*.
4. Plan a pageant of Alberta workers.
5. Make booklets; e.g., *The Story of Oil*, *Uses of Iron*, *Made in Alberta Goods*, *Salt for Our Tables*, *Cloth From Rocks (Asbestos)*, *Workers in an Alberta City*.
6. Read to discover where various manufactured products used in the home are made; locate centres on a map.
7. Make a products map of Alberta, using specimens.
8. Make a list of new words required for spelling.
9. Use picture graphs to compare population, size and development of manufacturing in the five natural regions of Canada.
10. Make model of oil derrick, fishing schooner, blast furnace (in cardboard).
11. Do experiments with home-made water wheel to illustrate the principle of development of hydro-electric power.
12. Using a chart, trace the following types of power back to the sun: a moving locomotive using coal, an automobile using gasoline from Turner Valley, a toaster using hydro-electric power from Ghost River.
13. Make a salt and flour surface map of Alberta: locate power areas (coal, oil, gas, hydro-electric).
14. Report on a major power project in North America; e.g., Niagara Falls, Boulder Dam.
15. Collect and mount pictures of scenes in large cities to illustrate concentration of workers in small areas; e.g., New York's skyscrapers, Montreal's business section, Vancouver water-front scenes.
16. Collect specimens of materials made from minerals.

17. Do research, and give reports on the products that are made from petroleum in an Alberta oil refinery.
18. Perform experiments to illustrate distillation: use water containing salt, mud and ink.
19. Study types of clouds (by observation at different seasons) : feathery, rolling, layer.
20. Make and use weather instruments: rain gauge, wind meter, weather vane.
21. Read and report on lives of health workers; e.g., Florence Nightingale, Henri Dunant, Joseph Lister, David Jenner.
22. Discuss effect of work on the body; e.g., development of muscles, increased pulse, increased consumption of food, collection of waste.
23. Make study of loss of time at work or school because of cold or other illness.
24. Discuss ways of protecting the eyes in various occupations.
25. Invite a doctor or dentist to speak to the class on a health topic; e.g., prevention of blindness, value of vaccination.
26. Do problems on the computation of wages.
27. Determine the reasons for the development of Alberta cities.
28. Learn suitable songs; e.g., Home on the Range, When It's Springtime in the Rockies, Covered Wagon, Canoe Song, Voyageur Song.
29. Verse Speaking:
  - The Flower-Seller (Verse Time, Blue Book).
  - Light the Lamps Up, Lamplighter (Open Sesame).
  - A Play: The Grasshopper and the Ants (Community Plays, Jr. Book).
30. Read suitable stories and poems:
  - The Turnip-Hoeing Match (Far Horizons: Ships of Araby).
  - Life on the P B Ranch (Highroads to Reading, Book V).
  - Ulrica (Highroads to Reading, Book V).
  - A Handful of Clay (Highroads to Reading, Book VI).
  - The Discontented Pendulum (Anthology of Children's Literature).
  - The Workmen on the Scaffoldings (Gay Go Up).
  - Shop (More Silver Pennies).
  - To An Aviator (More Silver Pennies).
  - The End of the Drought (The Voice of Canada).
  - The Fruit Rancher (The Voice of Canada).
  - The Little Town (Far Horizons: Enchanted Paths).

The Clouds (Highroads to Reading, Book V.).  
March (Highroads to Reading, Book VI).

### **Bibliography**

*Makers of Progress*: Nida.  
*Life in Early Days*: Fraser.  
*Living in the Age of Machines*: Wilson, Wilson, Erb.  
*Richer Ways of Living*: Wilson, Wilson, Erb.  
*Social Studies*, Book III: Bruner, Smith.  
*Man at Work: His Industries*: Rugg and Krueger.  
*Pioneer Days in Ontario*: Henry and Paterson.  
*Canadian Neighbors*: Amoss.  
*Canadian Neighborhood*: Amoss.  
*Social Studies for Canadians*: Cornish and Dewdney.  
*Canadian Industrial Reader*: Sherman and Reid.  
*Safety Every Day*: Andress *et al.*  
*The Body and Health*: Simpson and Smith.  
*Who Travels There*: Buckley *et al.*  
*Pages From Canada's Story*: Dickie and Palk.  
*Building New Homes in Canada*: Guillet and McEwen.  
*Canadian Social History Pictures: Early Social and Commercial Life* (Clarke-Irwin Co.).

## **5. TRANSPORTATION AND COMMUNICATION**

TOPIC: HOW INVENTION AND DISCOVERY HAVE BEEN RESPONSIBLE FOR THE DEVELOPMENT OF RAPID TRANSPORTATION AND COMMUNICATION.

### **Interpretation:**

When George Stephenson demonstrated that the energy stored up in coal could be utilized to propel vehicles swiftly and safely, he opened up a new era in human history. In the course of time other inventive geniuses showed that nature had other forces which could be harnessed for the same purpose. There appeared the electric motor, and the internal combustion engine, followed rapidly by the electric powered street car, the automobile and the airplane.

Morse, Bell, Marconi and a host of other original thinkers and doers undertook to solve the problem of bridging space. The net result of their activities is that world-wide communication is virtually instantaneous, that the sinking of a warship in a South American port is known in New York before the echoes of the explosion have ceased to reverberate; and that an Orson Welles can sit in a studio and take a Puckish delight in terrifying a continent. The influence of the propagandist is now limited solely by his ability to transmit his ideas and his personality to his millions of listeners.

Through such modern facilities man learns at first hand how his fellow man lives and plays, how he expresses his emotions, how he regulates his community activities. From such intimate acquaintance should grow increased understanding, mutual trust and confidence, with a consequent elimination of the brutal savagery of modern war.

### **Possible Scope of This Topic:**

1. Reasons for rapid development in modes of transportation and communication; practical applications of inventions and discovery, developments in uses of power, settlement of new lands, exploitation of mineral resources.
2. Development of transportation facilities on land:
  - (a) Methods of travel: buggy, automobile, etc.
  - (b) Inventors related to above; e.g., James Watt, Stephenson, Ford.
  - (c) Use of power in transportation: coal, oil, gasoline, electricity.
  - (d) Highway improvement; bridges; safety problems.
3. Development of transportation by water:
  - (a) Methods of travel; by ocean transport and inland waterways.
  - (b) Inventors related to above; e.g., Robert Fulton.
  - (c) Overcoming obstacles to water navigation: canals and portages.
  - (d) Protection: iceberg patrol, fog horn, lighthouse, lightship, buoy.
4. Development of transportation in the air:
  - (a) Methods of travelling.
  - (b) Famous inventors; e.g., Montgolfier Brothers, Wright Brothers, Zeppelin.
  - (c) Famous flights by air; e.g., Alcock and Brown, Post and Gatty, Kingsford-Smith, Mollisons, Byrd, Von Eckener.
  - (d) Aviation in Canada: Important uses, development of Trans-Canada Airways, study of a modern airport in Alberta.
5. Communication:
  - (a) Carrying the mails in rural and urban areas.
  - (b) Telegraph: invention by Samuel Morse; development in Canada; laying of the submarine cable.
  - (c) Telephone: development at Brantford, Ontario, by Alexander Graham Bell; development of telephone system in Alberta.
  - (d) Wireless and radio: Marconi's experiment; Edison's and deForest's contribution to the development of the radio; importance of radio in modern life.
  - (e) Development of printing.



### **Suggested Activities for the Enterprises:**

1. Design a frieze showing development of transportation by land in Canada in the nineteenth and twentieth centuries.
2. Make a scrapbook or booklets on Story of Aviation, A Trip Down the Great Lakes on a Grain Freighter, Story of the Panama Canal, With Hollick-Keynon and Ellsworth to Antarctica, Trip Across Canada by Canadian National Railway.
3. Dramatization; e.g., With Post and Gatty Around the World, An Incident at Blackfoot Crossing (Construction of C.P.R.), The Arrival of the First C.P.R. Train at Calgary, Laying of the Atlantic Cable, A Mercy Flight.
4. Make an animated map of Canada showing important commercial air routes.
5. Prepare reports on—Story of the Building of the C.P.R., Voyage of the Royal William, The McAlpine Search, A Trip Down the MacKenzie, Story of the Quebec Bridge, Alberta's First Newspaper (Edmonton Bulletin), Life of Alexander Graham Bell, Tracking on the Athabasca River, The Banff-Jasper Highway, The Edmonton High Level Bridge.
6. Make a road map of Alberta showing the main highways.
7. Make a road map of your own community marking nearest railway station, elevators, school, etc.
8. Make and place in position at proper point a safety sign for the highway near your school.
9. Plan a table layout to demonstrated road signs on highways and traffic signals in cities.
10. Make models of an aeroplane, clipper vessel, Red River cart, prairie schooner, canal lock, airport, etc.
11. Gather pictures of—Life on Board a Modern Steamship, Life on Board a Transcontinental Train, Types of Freight Cars; prepare talks on these topics.
12. Construct and use a fire balloon.
13. Conduct experiments with magnets, horse shoe and bar, electro-magnets (home-made); make and use a simple telegraph key and sounder; try to learn the Morse Code.
14. Make a crystal set, using a purchased galena crystal.
15. Prepare reports on flights of famous Alberta pilots; e.g., May, Dickins, Berry, Hollick-Keynon.
16. Carry out a simple experiment to show the expansive power of steam.
17. Make excursions to an airport, broadcasting studio, local telephone exchange, newspaper plant.
18. Organize the school into committees for the preparation of a school paper.

19. Practise writing telegrams and friendly letters.
20. Read suitable stories and poems; e.g.,  
     Shipwrecked (Highroads to Reading: Book IV).  
     The Mouse That Wanted to Get to London (Forty  
     Good-morning Tales).  
     The Magic Umbrella (Rainbow Cat).  
     Sea-Fever (Silver Pennies).  
     The Prairie Air Mail (Ships of Araby).  
     Travel (Highroads to Reading: Book V).  
     Voices (Silver Pennies).  
     The Lightship (Silver Pennies).
21. Problems relating to postage, express rates, cost of  
     gasolene for an automobile trip, passenger fares, etc.
22. Verse Speaking:  
     Night Air Mail (The Music of Poetry).  
     Cargoes (Silver Pennies).  
     Freight-Boats (Exploring New Fields).  
     A Modern Ballad (Highways and Byways).  
     Where Are You Going To, All You Big Steamers?  
     (Tales and Travel).
23. Sing suitable songs.
24. A meteorological study: Make and set free hydrogen  
     balloons to note air currents.
25. Discover the origin and meaning of place names in  
     Alberta; e.g., Saskatchewan, Medicine Hat, Wetaski-  
     win and Athabasca.
26. Make a simple study of the nervous system as the com-  
     municating set-up in the body.
27. Report on your favorite radio programmes.

### Bibliography

*Who Travels There:* Buckley *et al.*  
*Discovering Our Work*—Book III: Beauchamp *et al.*  
*Pathways in Science*—Book VI: Craig and Johnson.  
*Our Starland:* Wylie.  
*Great Inventors and Their Inventions:* Bachman.  
*Man Conquers the World of Science:* Nida.  
*Makers of Progress:* Nida.  
*Life in Early Days:* Fraser.  
*Travel by Air, Land and Sea:* Webster.  
*The World's Messengers:* Webster.  
*The Ship Book:* Webster.  
*Man at Work*—His Industries: Rugg and Krueger.  
*Canadian Neighborhood:* Amoss.  
*Social Studies for Canadians:* Cornish and Dewdney.  
*Living in the Age of Machines:* Wilson *et al.*

*How We Have Conquered Distance:* Waddell and Bush.

*Story Pictures of Transportation:* Beaty.

*Pioneer Days in Ontario:* Henry and Paterson.

## 6. RECREATION

TOPIC: HOW MAN, BY UTILIZING THE RESOURCES OF NATURE, HAS AFFORDED HIMSELF MORE OPPORTUNITY FOR RECREATION

### Interpretation:

Modern mass production methods have improved equipment and facilities for recreation. The grandfathers of the present generation glided over the wind-swept lakes and ponds on stock-skates, clumsy contraptions of wood and steel fastened to the feet by an intricate array of straps. Grandfather's children advanced to the spring-skate, a steel contrivance fastened to the foot by clips and springs. Fortunate was the skater who did not part company with his recreational equipment several times during the course of an evening. To-day cheap and convenient hockey skates have made skating Canada's favorite winter sport for old and young. The same story may be told of any of the popular modern sports.

For the home, products from every part of the earth have been fabricated into the radio to bring to the fireside the richest harmonies of instrument and voice. The reading table is laden with books and magazines, while musical instruments, cameras, and games furnish a limitless range of absorbing activities.

To enjoy the facilities which have been provided man now has much leisure time. Modern machine production has made it possible to reduce the length of the working day without interfering with the steady flow of essential products and luxuries to the consumer. The selection of his leisure time activities is becoming an important problem to the modern man. Education for leisure is as essential to his adjustment as a citizen as his education for work.

### Possible Scope of This Topic:

1. Reasons for the development of great variety of recreational activities in modern times: increased leisure due to introduction of machines, increase in transportation and communication facilities, modern attitude toward mental and physical health.
2. Types of recreation; recreation in the homes, school, community.
3. Vacation grounds in Alberta; holidaying outside the province.
4. Development of good sportsmanship and goodwill:  
(a) Through games: inter-school, Dominion, provincial, international).

- (b) International peace parks; e.g., Waterton-Glacier, International Peace Garden (Manitoba-North Dakota).
  - (c) Tourists in Canada and the United States acting as ambassadors of good will across a "border without bayonets."
5. Health in relation to games: mental and physical relaxation; proper attire for engaging in sports; better functioning of the body, etc.

### **Suggested Activities for the Enterprises:**

1. Design a frieze depicting scenes from the Calgary Stampede.
2. Make booklets; e.g., Alberta's Mountain Playgrounds; Our Feathered Friends; Stamps of the World.
3. Dramatization; e.g., A Pageant of Canadian Sports.
4. Make and use a checker board or a set of dominoes.
5. Make an animated map of Alberta showing pleasure resorts and how to reach them by rail and automobile.
6. Organize inter-class and inter-school softball and Maya ball leagues.
7. Co-operate with your older schoolmates or adults in the community in making swings, teeters, etc., for your school grounds.
8. Conduct an experiment with orange or globe to show causes of day and night.
9. Plan and develop hobbies; e.g., stamp collecting, collecting rocks and natural objects, star study, bird study, puppets.
10. Plan a vacation trip in an automobile; procure tourist folders for illustrations of points of interest to be visited; make a map showing routes to be followed and places to be visited.
11. Carry out experiment to show the mechanics of breathing; make a model to show how the lungs and diaphragm work.
12. Make a model of a microphone and stand; plan a sports broadcast.
13. Find frogs' eggs in spring; take them to school and watch their development.
14. Practise prone-pressure method for resuscitating an apparently drowned person.
15. Make bird houses or pulley feeding-station for winter birds and keep a diary of their activities.
16. Learn suitable songs and singing games: Mulberry Bush, Round and Round the Village, Farmer in the Dell, A-hunting We Will Go, Home on the Range, Shoemaker's Dance.



17. Make a report on the Dinosaur Park in the Red Deer River Valley.
18. Plan a camping trip for the week following the close of school in June.
19. Study sanitary methods of disposing of wastes in parks and camps.
20. Plan simple, well-balanced meals for camp life.
21. Learn how to build and put out a camp fire.
22. Learn how to prevent and to treat sunburn.
23. Find out about night blindness and cause of accidents on highways; plan a diet to prevent it.
24. Make a simple study of the heart and circulation to discover how exercise and fresh air affect this system.
25. Discuss moving picture stories which you have enjoyed.
26. Leisure reading:
  - A Skater and the Wolves (Highroads to Reading: Book VI).
  - Mrs. Moodle and the Tea Tray (Forty Good-morning Tales).
  - How the Whale Got His Throat (Just So Stories).
  - New Year's Day on an Indian Reserve (Highroads to Reading: Book V).
  - The Stone (Forty Good-morning Stories).
27. Verse Speaking:
  - My Airedale Dog (Golden Flute).
  - Polo Players (More Silver Pennies).
  - A Vagabond Song (The Speech Choir).
  - Skating (Told Under the Silver Umbrella).
  - Hobbies (Tales and Travel).
  - Acorns (Golden Flute).
  - Little Bateese (Canadian Readers).

### Bibliography

*Games:* Bancroft.  
*The Canadian Book of Games:* Brandreth.  
*Rhythms and Dances for the Elementary School:*  
 LaSalle.  
*Who Travels There:* Buckley *et al.*  
*On Land and Water:* Buckley *et al.*  
*Safety Every Day:* Andress *et al.*  
*Richer Ways of Living:* Wilson *et al.*  
*Pioneer Days in Ontario:* Henry and Paterson.  
*Discovering Our Work:* Beauchamp *et al.*  
*Our Starland:* Wylie.  
*How and Why Club:* Frasier *et al.*

## 7. EXPRESSION

### TOPIC: HOW MAN'S CREATIVE GENIUS AND DEVELOPMENT OF NATURAL RESOURCES IN MODERN TIMES HAVE INFLUENCED HIS FORMS OF EXPRESSION

#### Interpretation:

In primitive and pioneer society man worked so hard that, except for the favored few, there was scant opportunity for expression. In modern times, however, mechanization of industry has so shortened the working day that there is ample time available for cultural pursuits; but as this same process of mechanization has reduced the worker from a craftsman to a machine-tender, it is imperative that society provide every possible facility for individual expression.

Fortunately the rising standard of living, the increase in the income of the average worker, and the cheapening of what were formerly luxury goods and services, have made it possible for an increasingly large part of the population to participate in various forms of expressional activities. There are books for the readers, there is music for the music lover, there are instruments for the musician, there are paints and brushes for the artist, and there are theatres for those interested in dramatics. In churches and cathedrals all may find solace and comfort by communing with the Supreme Being.

#### Possible Scope for this Topic:

1. The influence of scientific invention and discovery and improved methods of transportation and communication upon the forms of expression.
2. Religion:
  - (a) The spread of religion in modern times influenced by the opening of new lands, the development of travel and communication, and modern health achievements.
  - (b) The story of modern heroes of Christianity; e.g., Livingstone in Africa, Damien in Hawaii, Grenfell in Labrador, Lacombe and McDougall in Alberta, missionaries and nuns in Canadian North.
3. Architecture:
  - (a) New materials of construction—steel, reinforced concrete, glass, etc.
  - (b) Modern church designs: modified patterns of the past (dome, arch, spire, tower, etc.).
  - (c) Development of office buildings, public buildings, stores, hotels, university buildings, etc.
4. Sculpture: War memorials (Vimy, cenotaphs, Brock Monument at Niagara, etc.), heroic statues in bronze and stone (e.g., Maisonneuve in Montreal, Pasteur Monument in Paris).

5. Music:
  - (a) Improvements in musical instruments; organ, piano, pipe organ, wind instruments, etc.
  - (b) Influence of phonograph and radio upon dissemination of music (symphony, orchestra, bands, opera, etc.).
  - (c) Modern developments in music composition: grand opera, light opera, musical comedy, popular music, negro spirituals, etc.
  - (d) Music expression in the school: school orchestra, rhythm band, community singing, etc.
6. Literature: Modern authors and poets; e.g., Wordsworth, Tennyson, Longfellow, Robert Louis Stevenson, Dickens, Kipling, Hans Anderson, Joyce Kilmer, Chas. Roberts, Ralph Connor, Dr. Wm. Drummond, Bliss Carmen, etc.
7. Drama:
  - (a) Religious plays (e.g., Passion Play at Oberammergau).
  - (b) Modern stage effects.
  - (c) Motion pictures.
  - (d) Community enterprises (Little Theatre, Dramatic Festival).
8. Art: Forms of art expression—commercial art (posters, sign-boards, illuminated signs, magazine and newspaper advertisements): modern painters.
9. Dancing:
  - (a) National and folk dancing (Red River jig, sailor's hornpipe, Highland fling, sword dance, Ukrainian folk dances, etc.); modern interpretative dancing; e.g., tap dance.

#### **Suggested Activities for the Enterprises:**

1. Design a picture frieze showing public buildings from colonial times to the present.
2. Make collection of pictures of famous memorials and monuments.
3. Dramatizations: e.g., Livingstone in Darkest Africa, Lacombe and the Blackfeet.
4. Make booklets; e.g., Biographies of Famous Missionaries, A book of Poems (modern poets).
5. Organize a rhythm band.
6. Report on the uses made of the aeroplane by the missionaries in Northern Canada.
7. Design book covers; plan cards for Christmas, Easter, St. Valentine's Day, etc.; make posters.
8. Listen to phonograph records; e.g., operas, symphonies, orchestrations.
9. Study pictures by prominent artists; e.g., Song of The Lark, Polar Bears, Horse Racing in Quebec, Santa Fe Trail, Northern River, etc.

10. Learn folk dances and tap dances.
11. Prepare programmes for the School Festival, Christmas Concert, Empire Day, and for other special occasions.
12. Give reports on Father Damien's work with lepers, and Dr. Grenfell's work in Labrador.
13. Write original stories, songs and poems.
14. Read stories for enjoyment.
15. Verse speaking:
  - Hallowe'en (More Silver Pennies).
  - The Shepherds and the King (The Speech Choir).
  - The Glory of Ships (Tale and Travels).
  - The Bird's Lullaby (The Speech Choir).
  - Four Little Foxes (The Speech Choir).
  - The Maple (Highroads to Reading—Book VI).
  - The Prairie Wind (Voice of Canada).
  - The Lake Isle of Innisfree (Silver Pennies).
  - Barter (Silver Pennies).
  - The Waterfall (Little Folk Lyrics).
  - Rivers of Canada (Highroads to Reading—Book VI).

### Bibliography

- Richer Ways of Living*: Wilson *et al.*
- The Country Book*: Dunba.
- Pioneer Days in Ontario*: Henry and Paterson.
- Man at Work—His Arts and Crafts*: Rugg and Krueger.
- Where Our Ways of Living Come From*: Wilson *et al.*
- Music of Many Lands and Peoples*: McConathy *et al.*
- Music Highways and Byways*: McConathy *et al.*
- The Music Hour—Book II*: McConathy *et al.*
- A Poetry Speaking Anthology—Book II*: Adams and Croasdell.
- The Speech Choir*: Gullan.
- Plays from Canadian Industry*.
- Plays from Canadian History*.
- Highways and Byways*: Parker and McKee.
- The Folk Dance Book*: Crampton.

## 8. EDUCATION

TOPIC: HOW THE INCREASED USE OF OUR NATURAL  
RESOURCES HAS MADE EDUCATION MORE  
NECESSARY

### Interpretation:

The education of primitive man taught him how to wrest from nature his food, clothing and shelter. When he became assured of these primary needs, man was able to enrich his



education by including other phases of human living. But even into quite modern times, and today among backward peoples, the mastery of the survival skills was and is man's primary concern.

Today man lives in a society which has attained such control over nature's producing forces that as an individual he should not be concerned primarily with the basic needs of food, clothing and shelter. (That thousands of families do exist on a subsistence level is due to faulty social control over the distribution of nature's gifts, and is not due to any lack of capacity on the part of the producing machinery man has created.) But there are things modern man must master if he is to function as an efficient citizen. He must know how to read and write, for books have become the repositories of human knowledge, and written speech is an essential communication medium. He must know how to guard himself and his community against disease. He must be a skilled technician in some occupation. He must be equipped to co-operate with other citizens in solving the problems of community living. He must be prepared to take an intelligent interest in the affairs of the world at large. To meet such exacting demands modern man needs a highly technical and yet very diversified form of education. Hence there are to be found schools and colleges which cater to individual needs and interests in order that modern democratic society may have citizens equipped to make effective contributions to group living.

#### **Possible Scope of this Topic:**

1. The influence of modern needs on education.
2. The education needed by the modern farmer, mechanic, etc.
3. The vast accumulation of human knowledge in books.
4. The things which every man must still learn if he is to live effectively: reading, writing, the number system; the knowledge of how to care for health and earn a livelihood.
5. The need to learn how to live more richly during longer periods of leisure time.
6. The development of schools and other means of education.
7. The radio and movies, newspapers and magazines as educational aids.

#### **Suggested Activities for the Enterprises:**

1. Make a mural showing the development of schools from pioneer to modern times.
2. Dramatization; e.g., A Day in an Old-Fashioned School.
3. Visit a newspaper plant; make a report on your experiences.
4. Organize a school paper and circulate it through the community.

5. Prepare booklets; e.g., The Story of the Radio, The Story of the Camera, The Story of the Phonograph.
6. Compile an illustrated history of your school and school district.
7. Use a camera to make pictures to keep your school history up to date.
8. Write the story of your education to date, with a forecast of your future containing the details of the education you will need to attain your ambition.
9. Listen to selected radio programmes and prepare reports on them for your class.
10. See and discuss suitable moving pictures.
11. Dramatize the development of the moving picture: use pantomime to illustrate the "silent" movies, and a play to illustrate the "talkies."
12. Plan and carry out improvements which will beautify the surroundings of home or school.
13. Beautify the school room.
14. Develop a hobby; e.g., reading, stamp collecting, collecting of insects, plants and other natural objects, handicrafts, etc.
15. Learn to use the facilities of your library in your community.
16. Read suitable stories and poems:
  - The Alphabet Party (Forty Good-morning Tales).
  - Gilds of Craftworkers (Highways and Byways).
  - April's Christmas Silver (Highways and Byways).
  - Squeer's School (Highroads to Reading, Book VI).
  - At the College (Highroads to Reading, Book VI).
  - The Christ of the Andes (Highroads to Reading, Book VI).
  - The Heroic Heart (This Singing World).
  - Who Hath a Book (Highroads to Reading, Book VI).
  - The Prairie School (Highroads to Reading, Book VI).

### Bibliography

*Health Problems*: Charters *et al.*  
*The Body and Health*: Simpson and Smith.  
*Health Through Science*: Charters *et al.*  
*Where Our Ways of Living Come From*: Wilson, Wilson, Erb.  
*Men Who Found Out*: Amabel *et al.*  
*Balance of Nature*: Gunning.  
*Conservation of Wild Life*: Thoma.  
*Discovering Our Work*, Book III: Thoma.  
*Our Starland*: Wylie.  
*Life in Early Days*: Fraser.

*Pioneer Days in Ontario*: Henry and Paterson.

*Richer Ways of Living*: Wilson, Wilson, Erb.

*Social Studies*, Book I: Bruner, Smith.

*The Courtesy Book*: Dunlea.

*Social Studies for Canadians*: Cornish and Dewdney.

*Man at Work*: His Arts and Crafts: Rugg and Krueger.

## 9. GOVERNMENT: HEALTH AND PROTECTION

### TOPIC: HOW THE DEVELOPMENT OF NATURAL RESOURCES HAS INFLUENCED THE FUNCTIONS OF GOVERNMENT

#### Interpretation:

Primitive man was an individualist. He might, and did, pound himself on the chest and carol for all to hear: "I am the master of my fate." How different is the position of his modern descendant! Today men must live with others for the welfare of all, receiving in return the benefits to be derived from communal association. He keeps a firm hand on the controls of government through his active participation in the formulation of principles and policies, but he wisely leaves to specialists the expert administration of the functions of government. Police and fire departments protect his life and property; health authorities safeguard his physical well-being; and educational experts supervise the education and recreation of his children.

As man realizes that the resources of nature upon which he depends for survival are not inexhaustible, he becomes increasingly concerned with the twin problems of conservation and replacement. The government insists that the resources of the field, the forest, the mine and the sea shall not be exploited and depleted to the detriment of succeeding generations. The activities of the individual must be regulated and controlled in order that the interests of the many shall not suffer.

#### Possible Scope of this Topic:

1. Extent to which government regulations control living and working.
2. The need of the modern community for many laws.
3. How the police and fire departments make community living safer and more pleasant.
4. How the government helps to provide education and recreation.
5. Co-operation with the government as a primary duty of every citizen.
6. Organization of health services.
7. Good health and physique as a national obligation.
8. Conservation of the natural resources of Canada.

### Suggested Activities for the Enterprises:

1. Make illustrated booklets; e.g., The Government Helps Me, The Story of the Coming of the Royal Northwest Mounted Police, Mail—Rain or Shine.
2. Make a chart of safety rules to observe while going to and from school.
3. Dramatization; e.g.; My Friend, the Policeman; Safety First.
4. Make a mural on fire fighting, ancient and modern.
5. Make a table exhibit of ancient and modern fire fighting equipment.
6. Carry out experiments on water purification: chlorination, filtration, etc.
7. Visit a municipal water or sewage disposal plant.
8. Study the sanitation of the school and out-buildings. Make necessary improvements.
9. Elect a school council to attend to routine matters about school and playground.
10. Draft a constitution defining the duties and powers of the school council.
11. Report on the story of the buffalo in Alberta.
12. Make posters on the conservation of wild flowers, wild animals, forests, oil, etc.
13. Make an animated map of Alberta showing the location of the National and Provincial Parks. Discuss the value of these parks; their scenic beauty, their protection of wild life.
14. Organize a Junior Red Cross club in your school.
15. Prepare a report on how the community protects the health of the people.
16. Write the biographies of famous scientists who have contributed to the solution of problems of health in modern times; e.g., Pasteur, Banting, Reed, Lister.
17. Sing suitable songs: (All those suggested are to be found in Northland Songs, Books I and II, by Gibbons).
  - God Save the King.
  - O Canada.
  - The Maple Leaf Forever.
  - The Land of the Maple.
  - Alberta.
  - Our Fair Saskatchewan.
  - A Song of Manitoba.
  - Old Ontario.
  - Quebec.
  - Through the Foam of Fundy's Tide.
  - The Mountie.
  - Sweetbriar Blooms, the Yukon Rose.
18. Discuss regulations the government has made to protect food supply and assure honest weight; prevention



of spread of disease; fire prevention in theatres and public buildings.

19. Read suitable stories and poems:

Canada and World Peace (Highroads to Reading, Book VI).

The Good Samaritan (The Bible).

Going for the Doctor (Highroads to Reading, Book V).

Jed's Turkey (Highways and Byways).

Helen Learns One Way to Be a Good Citizen (Highways & Byways).

Canada's Call (Highways to Reading, Book VI).

Elegy in a Country Churchyard (Gray).

Riders of the Plains (Highroads to Reading).

How to Make a Town Grow (Highways and Byways).

The Children's Song (Highroads to Reading, Book VI).

Hymn for Canada (Highroads to Reading, Book VI).

### Bibliography

*Richer Ways of Living*: Wilson, Wilson, Erb.

*Community Activities*: Berman, Fryer, Bernard.

*Community Interests*: Berman, Fryer, Bernard.

*Social Studies*, Book III: Bruner, Smith.

*Pioneer Days in Ontario*: Henry and Paterson.

*Communities of Men*: Rugg and Krueger.

*Social Studies for Canadians*: Cornish and Dewdney.

*Tales and Travel*: Hahn.

*Who Travels There?*: Buckley *et al.*

*Men Who Found Out*: Amabel *et al.*

*Balance of Nature*: Gunning.

*Conservation of Wild Life*: Thoma.

*Pathways of Science*, Book VI: Craig and Johnson.

*Discovering Our Work*, Book III: Beauchamp *et al.*

*Our Starland*: Wylie.

*Life in Early Days*: Fraser.

*Health Through Science*: Charters *et al.*

*Kingsway Geography Readers*: Young—

At Home in Distant Lands.

At Work in Many Lands.

*Kingsway Social Geographies*: Rayner—

Hunters and Fishers.

The Herders.

The Cultivators.

Miners and Manufacturers.

Traders and Carriers.

*Ryerson Social Studies Series:*

Our World Has Changed (Walsh and Stumpf).

New Worlds for Old (Brown and Blanchard).

West by South (Stothers and Armitage).

Little Journeys Abroad (Stothers and Rupert).

*Great Flights:* Sprigg.

*Adventures of Exploration:* Keltie and Gilmour.

*Journeys Through Our World Today:* Stull and Hatch.

*Exploring New Fields:* Parker and Harris.

*Famous Explorers:* Fundi.

*Heritage of History Series:* Davies and Steel—

Children of the Dawn.

People of Early Times.

*Romance of Canada:* Burt.

*Romance of Prairie Provinces:* Burt.

*Romance of Quebec:* Sutherland.

*Romance of Ontario:* Middleton.

*Romance of the Maritime Provinces:* Seary.

*Romance of British Columbia:* Anstey.

*Elson Basic Readers,* Books IV, V and VI.

*Life in Other Homes:* Walter.

*Stories from Hawaii:* French.

*Brandeis Series.*

*Perkins Series.*

*Petersham Series.*

*The Foods We Eat:* Carpenter.

*The Ways We Travel:* Carpenter.

*Conquerors of Peru:* Gilbert.

*Conquerors of Mexico:* Gilbert.

*Red People of the Wooded Country:* Deming.

*How We Are Sheltered:* Chamberlin.

*How We Are Clothed:* Chamberlin.

*How We Travel:* Chamberlin.

*Making Houses:* Elliot.

*In Scarlet and Plain Clothes:* Longstreth.

*Builders of the West:* Howay.

*Our Little Friends Series:* Carpenter.

*He Went With Marco Polo:* Kent.

*Robinson Crusoe:* Defoe.

*Swiss Family Robinson:* Weiss.

*Dan Hur and the First Farmers:* Nida.

*Fleet Foot the Cave Boy:* Nida.

*Health and Ideals:* Williams.

*The Voyage of Growing Up:* Turner and Hallock.

*In Training for Health:* Turner and Pinckney.

*Cleanliness and Health*: Turner and Collins.  
*Your Body and How It Works*: Elwell.  
*So That's the Reason*: Baker.  
*Nature Science*, Books 1, 2, 3: Fisher and Langham.  
*Our Great Outdoor Mammals*: Eifrig.  
*Along Nature's Trails*: Athey.  
*The Pond Book*: Porter and Hansen.  
*Fields and Fencerows*: Porter and Hansen.  
*Bruce and Marcia, Woodsmen*: Alexander and Cor-  
 mack.  
*Bambi*: Selten.  
*Grey Owl and the Beaver*: Cory.  
*The Nature Hour Series*: Nichol *et al*—  
     Autumn and Winter, Grade V and VI.  
     Spring, Grade V and VI.  
*Signposts to Science*: Lambart and Hammond.  
*Animal Life*: Nida.  
*Winter Comes and Goes*: Frasier *et al*.  
*Water*—Its Sources and Uses: Nilsson.  
*Improving Plant and Animal Life*: Reavis.  
*Geography at the Drapers*: West.  
*Men Who Get Things*: Elliot.  
*Romance of Modern Exploration and Discovery*:  
     MacMillan.  
*Romance of Flight*: MacMillan.  
*Romance of Transport*: Ellison.  
*Taming the Wild Grasses*: O'Hara.  
*Our Neighbors and Their Work for Us*: Green and  
     Green.  
*Ancient Egypt*: MacKenzie.  
*Light*: Wylie.  
*Time*: Howard.  
*Early Life on The Earth*: Eisele.  
*The Magic of Electricity*: Shane.  
*Heat*: Kaussen.  
*Pioneer Life*: Moorhead.  
*Unit Activity Readers*: Smith and Bayne—  
     On the Long Road.  
     Distant Doorways.  
     Frontiers Old and New.  
*Days Before Houses*: Mohr, Washburne and Beatty.  
*Egyptians of Long Ago*: Mohr, Washburne and  
     Beatty.  
*In the Days of the Romans*: Mohr, Washburne and  
     Beatty.

# READING

## DON'TS FOR TEACHERS OF READING

Please, Teacher,

1. *Don't "hear the children read"*; that is, don't take the kind of reading lesson in which you ask each pupil to read aloud in turn, reprove or commend him, and then dismiss the class. Such a procedure is not *teaching* reading at all and is a complete waste of the pupil's time and your own. It is worse than a waste of time; it does positive harm, building up a number of bad habits. If you are unable, or unwilling, to *teach* proper reading lessons of the types described below, then provide the pupils with plenty of suitable story books and let them read them silently. This is a valuable kind of reading practice, profitable for the pupils and no trouble to you.

2. *Don't teach the beginners to read by the phonic method.* This method is long out of date. It is based on the false assumption that in reading the reader moves his eyes from one letter to the next, sounding out the word. A good reader does *not* move his eyes in this way and no child should have this *bad habit fixed upon him*. It makes him a "word" reader, often a "word caller." It makes his silent reading slower in speed and poorer in comprehension than it ought to be; it prevents the phrasing, or word grouping, that is essential for good oral reading.

Phonics has a useful part to play in teaching children to read, but this is *not in the beginning reading class*. After the beginners have learned how to read with proper eye movements by the methods described below, when the pupils themselves begin to notice, comment upon and use the separate sounds to help make out new words, in the latter half, or latter third of the first year; then begin to teach them phonics. Note references to the need for phonics in Stages III and IV of this course.

Again, please, teacher, *do not* to your average and good readers teach phonics in a series of formal lessons. Only the poor readers and children with serious disabilities in reading need formal phonics. To children of average ability teach only the initial sounds, the common phonograms and syllables they meet every day, and teach them as incidentally as possible. Never teach a single sound where a phonogram or syllable will do; the latter are more accurate and far easier to learn and to use. *The proper place to teach the sounds is in the speech training lesson.* Teachers who begin the first day of school to teach speech training lessons that include the correct enunciation of the different sounds of the language



need to give very little phonic work in reading. Children who have been taught the sounds in speech training use them as naturally in their reading as they do in their speech.

3. *Do not use difficult reading material.* It forces the children to become word readers; shortening the eye span, slowing the speed and weakening the comprehension. Give each pupil reading matter that he can read comfortably. The authorized readers are in general too difficult for any but the best readers of the group. With average pupils do not use them in the grade to which they are assigned, but in the grade above it. It is not necessary to use them at all, if you have other books better suited to the needs of your pupils. If kept out of the children's desks, the authorized readers are useful in Division II for the training and test lessons described below.

---

## DIVISION I

### General Principles of Method

1. Reading is the interpretation of symbols; ordinarily, letters or words. It involves three fundamental processes:

- (1) Reception: The eye picks up the characteristics of the symbol, i.e., the word.
- (2) Recognition: The mind supplies a response, the meaning of the word.
- (3) Fusion: The mind fuses the meanings of several words into a thought. Learning to read is learning to perform these three acts in co-ordination. Many children learn only to recognize. The eye picks up the characteristic of the word; the mind responds with the meaning. The pupil can pronounce the individual word and tell what it means, but he cannot fuse several meanings together; that is, he cannot interpret the meaning of a sentence, or a paragraph. He does not comprehend what he reads. He is a word-caller, not a reader. It is essential that the teacher persist until the pupil has learned not only to perceive and to recognize words, but to fuse meanings into thoughts. Until then, the pupil has not learned to read.

2. The reading process may be learned by using it to interpret a very few symbols. Quick-witted children frequently grasp the idea at once, learning in a few minutes. When a pupil, having learned to recognize the words "door" and "shut," looks at the command "shut the door" printed on the blackboard and then walks to the door and closes it, he has not only recognized, he has also fused; that is, he has read. Teachers formerly spent weeks teaching their pupils to recognize a large number of individual sounds and words before giving them an opportunity to fuse together the meanings of several words into a thought. This delayed them in their task of learning to read, and tended to establish the habit of

word-calling. Modern teachers teach the children to recognize five or six carefully chosen words and then begin at once to have them fuse the meanings of these into different thoughts: Jump, Mary; Jump, Tom; Jump, Ann; Mary can jump; Can Ann jump; See Tom jump. A new word or two taught each day provides a constant supply of new meanings to be fused with the old ones. The children are not allowed to reread old sentences, but are, in each lesson, required to recognize the words they know in new arrangements and to fuse the meanings into new thoughts. In this way, they learn from the very beginning to co-ordinate perception, recognition and fusion; that is, to read.

3. Having grasped the idea that reading is looking at a group of words and putting their meanings together to get a thought, a "story"; that is, having learned how to read, the pupil of average, or better than average, ability needs only a great deal of practice to make him a good reader. Two kinds of practice are essential. In reading, as in tennis, piano-playing or any other skill, the learner needs "whole-process" practice and "element drill." In whole-process practice he sits by himself and reads a storybook, silently, for pleasure, thus co-ordinating all the skills of reading. When he has finished, he will prove his comprehension by answering a few questions, or telling what he has read. Beginners should spend from ten to twenty minutes twice a day in this kind of practice, while good second and third-year readers may get in an hour's free reading daily.

4. "Element drill" means having the pupils practise separately the different skills of reading: correct eye movements; rapid and accurate perception of the characteristics of words—sizes, shapes, forms, special letters, phonograms, syllables, word families, common word groups; the power to get the meaning of a strange word from the context; a large recognition vocabulary, a long eye span, power to fuse. These skills should be practices, one or more at a time, in brisk drill lessons taken on the blackboard or with perception materials of various kinds. Poor readers need element drills daily; good readers, once or twice a week, or not at all as the teacher thinks best.

5. For successful work in reading it is essential to provide the pupil with a great deal of easy reading material. Difficult reading matter hinders, or prevents altogether, the development of the different reading skills; it is of first importance, therefore, that each pupil should read only material that is well within his range. Division I readers of average ability should read easily stories with from one to three new words in a page of familiar ones. The sentences should be simple and not too long; the ideas those with which the pupil is familiar. Each child should be given reading material that suits him; this end is best attained by having on hand a good supply of different books ranging from easy booklets prepared by the teacher, especially for beginners or weak readers, to storybooks that will challenge the best third-year readers.

Each pupil may then, in consultation with the teacher, choose a book that he finds easy and enjoyable.

## TYPES OF READING ACTIVITY

1. *The Blackboard Reading Lesson*.—This is the beginning type of reading lesson. In it the teacher invents a three or four-sentence story which she prints on the blackboard for the pupils to read. In this story, she uses the words the children already know and includes one or two new words so placed that it will be easy for the children to guess from the context what they mean. The steps in the lesson are the following:

- (a) Discuss with the class the topic of the little story on the blackboard so as to put into their minds a general idea of that about which they are to read. If necessary review the known words.
- (b) Ask a question, the answer to which is found in the first sentence.
- (c) Have the pupils read the sentence, find out the answer and tell it *in their own words*. This proves that they comprehend what they have read.
- (d) Repeat steps (b) and (c) for each sentence in the story.
- (e) If the teacher wishes, the pupils may now read the sentences aloud.

The Blackboard Lesson enables the teacher to train the pupils in correct eye movement. It should be used not only during the early months of the first year, but should be continued throughout the three primary years at least with the poorer readers. As the pupils' reading ability increases, the teacher should invent longer stories, or re-word nursery stories or stories from books; continued stories of which a new instalment appears on the blackboard each day are very popular and give excellent practice. They carry on the interest, keep down the number of new words required, and make a repetition of words natural.

2. *The Combination Lesson* is a ten or fifteen-minute lesson in which the pupils read from a book for the purpose of enjoying the story. Practice with the Blackboard Lesson prepares the pupils for the Combination Lesson. This lesson is a combination of silent and oral reading. The steps in it are the same as those in the Blackboard Lesson. In the first step, the teacher may have a picture, or the preceding part of the story, to discuss. In the second, she may ask a question which will require the pupils to read several sentences, a paragraph, or a whole section of the story to find the answer. In the last step, having worked through the passage by silent reading to answer questions, the pupils may *read aloud any part of the selection that lends itself to oral reading*: conversation, dramatic action, rhymes or verses. *It is not necessary, however, that they should read the whole selection, or every selection, aloud.* The following are examples of the kind of passage to choose for oral reading:



### Conversational Passages from—

*The Primer*: At Play, p. 12; The Playhouse, p. 42.

*First Reader*: Balloon Man, p. 18; Pink Ears, p. 105.

*Second Reader*: Lion and Mouse, p. 20; Careless Children, p. 183.

*Third Reader*: Five Peas in a Pod, p. 103.

### Dramatic Passages from—

*Second Reader*: The Honest Woodman, p. 30; Easter Bunny, p. 153; Nice Brown Bun, p. 114; Little Pine Tree, p. 34.

*Third Reader*: Sleeping Beauty, p. 36; Snow White and Rose Red, p. 78 and p. 80; Hansel and Gretel, p. 111.

### Verses not needed for choral recitation, such as—

*Second Reader*: Splish Splash, p. 41; The Rain, p. 44; If You Meet a Fairy, p. 46.

*Third Reader*: The Other Me, p. 18; Nature's Friend, p. 58; How the Kite Learned to Fly, p. 71.

3. *The Directed Reading Lesson* (Whole-Process Practice).—All members of the class, or Division, including the beginners as soon as they are able, should take part in this type of lesson daily. In it each pupil reads his own book silently, while the teacher moves about from one to another assisting and testing. In a rural school, all classes may take this lesson at the same time.

4. *The Practice Lesson* (*Element Drill*).—This is a five or ten-minute blackboard lesson in which the pupils practice the different skills of reading; as, word and phrase recognition, seeing words as made up of parts; getting the meaning of a new word from the context; many kinds of word perception exercise; phrase, sentence and paragraph reading.

5. *Reading Seatwork*: work sheets, printed or hectographed, or blackboard reading exercises which the child reads to follow directions for construction, or art work. In these exercises new words are introduced in context, old words are reviewed and many kinds of word perception exercises practised. Fifteen to twenty minutes per day should be devoted to this activity.

6. *Free Reading*.—This is the reading of books, which the pupil does in his free time unsupervised by the teacher. It is of vital importance, for it is in this activity that the pupil really learns to read. He is shown how in the Blackboard, Combination and Directed Reading Lessons; he practises reading skills in the practice lesson and seatwork exercises, but he learns to read independently in the free-reading period. He should have in his desk at all times a book to read, and be encouraged to read it whenever he has any spare time. In addition, from fifteen to thirty minutes daily should be set aside specifically for free reading. When the pupil has finished his book, he should answer the teacher's questions about it



to prove that he has read it intelligently, before being allowed to choose another book from the library. Primary pupils of average ability should read each year from five to twenty suitably graded books.

## THE ORGANIZATION OF THE DIVISION

In learning to read the average pupil proceeds through a number of stages in each one of which there are several skills to be acquired. It is important that each of these skills be practised separately, time being allowed the learner to repeat the operation involved again and again till a reasonable amount of facility has been acquired. Again, when the different skills of the first stage have been mastered, plenty of time should be allowed for the practice of reading on that level before the second stage is attempted.

Some children take the steps easily and pass from one stage to the other quickly; others must advance slowly, repeating each operation many, many times and having weeks of practice on each level before proceeding to the next. Success for each child depends upon his acquiring sufficient skill at the first level to form a basis for beginning practice at the second. Children differ widely in the degree of practice required to give the "sufficient skill"; it follows, therefore, that they should be considered individually in the reading class, each being allowed to proceed at the speed of which he is capable. The teacher must, in any case, hear each child read individually. It takes no more of her time to hear each read a different part of the book, or a passage from a different book than it does to have the same passage read again and again.

The primary division should be thought of as a unit, and the members grouped and regrouped for reading practice upon the basis of their reading ability and *not upon the length of time they have been in school*. At the beginning of each year, all the pupils in the division should be tested in reading and grouped accordingly.

Beginners should be tested for *reading readiness*. In order to learn to read, a child must have matured certain qualities of eye, ear, mind and character. Lacking these maturities, he is partially, or totally, incapable of learning. Forcing him to try bewilders him and establishes a distaste for reading, likely to persist throughout life. Having given a standard, or an informal, reading attitude test, the teacher may find that she has two groups of beginners: those who are not yet ready to learn to read and those who are ready. Standard, or informal, tests given to the second and third-year pupils will probably reveal two more groups: the poor readers and the good readers. Most urban classes begin the year with three groups: the good, average and poor readers; most primary divisions begin with four groups: the not ready, the beginners, the poor readers and the good readers. Each of these groups requires different treatment and teachers will simplify their work and improve its results by organizing in this way and treating each group according to its needs.

## THE TREATMENT OF THE GROUPS

### THE NOT-READY GROUP

These children, because of immaturity of one kind or another, are not yet capable of learning to read. Such incapacity should not, by itself, be taken to indicate a lack of intelligence; clever children are frequently found in this group. They should have eye and ear tests and be examined for general health. The home may have provided the child with too limited a social experience, an inadequate vocabulary (non-English speaking children should be taught to speak the language with some facility before being required to learn to read it); no experience of, or interest in, reading; emotional blocking of some kind. Whatever the difficulty, the teacher must try to discover and overcome it. Fortunately, most of the not-readies are merely too young, and require only a few months of school life to mature them sufficiently. The divisional enterprise is the best possible preparatory training. In it they learn to work with others; to accept responsibility; to carry out tasks; to speak, sing, paint; to do construction work; they increase the number of their ideas and their vocabularies; and in it they become conscious of the need to read. In addition, they should take all the speech training, language and literature lessons, and do the seatwork with the class. They may even attend the beginner's reading class if the teacher thinks it wise for them to do so. Presently they begin to show an interest in reading and then to recognize a word occasionally. When this happens, they are ready to learn to read.

### THE BEGINNERS

#### Stage I—Introductory:

1. Prepare the pupil to learn to read by making sure that he knows that the printed words tell something; by making him want to find out what they tell so that he may enjoy the story, or follow instructions with the other pupils:

2. Help the pupil to acquire a minimum reading vocabulary; enough words and phrases to make a beginning in reading; say, 8 or 10 words and one or two phrases. He should be able to recognize these words when he sees them printed on the blackboard, the word card, or the work sheet. He should be able to read any sentence made up of these words. (The teacher should make as many different sentences as she can with the small stock.)

3. Teach the pupil, as he reads the sentences on the blackboard, to move his eyes from left to right along the line of print. The teacher should indicate the movement with his hand.

4. Teach him to read the printed sentence silently and then do what it tells him.

5. Teach him how to find out new words for himself: (a) to find the strange word in the sentence; (b) to guess what it is from the context.

*Standard of Attainment:* The pupil must be able: (a) to recognize from 15 to 20 words, 4 or 5 of which the class has found out from the context; (b) to read any simple sentence made up of these words; (c) to move his eye from left to right in reading; and (d) to read a word or sentence command silently and obey it.

## **Stage II—Learning to Read a Book: Pre-Primer Stage:**

6. Have pupils read a dozen or more two-or-three-page booklets in which the story has been invented and printed by the teacher.

7. Have them read several published pre-primers chosen from the list below. If this is not possible, the teacher may herself invent and print a pre-primer story, making use of the words from the first 500 of the Gates List.

8. While the pre-primers are being read in class, the pupils should read a variety of materials as free reading: blackboard sentences and stories; bulletin notices; names, phrases and sentences attached to pictures and objects in the room; workbook sheets; leaflets, booklets and additional pre-primers.

9. Regularly in the practice lesson and incidentally in all reading, the teacher should build up the vocabulary, teaching, telling, and helping the pupils to make out the new word from the context. Finding the known words daily in new contexts in all possible varieties of material will give the repetition needed for recall.

*Standard of Attainment:* The pupil should be able (a) to recognize from 50 to 70 words, and from 5 to 10 phrases made up of words, from the first 500 of the Gates List; (b) by reading the sentence silently, to find the answer to the teacher's question (read and do); (c) to read 2 or 3 connected sentences, making the correct return sweep with his eyes; and (d) to note a strange word in his sentence, and gather the meaning from the context if the meaning is obvious.

## **Stage III—Vocabulary Building**

10. Have the pupils read several primers:

11. As the reading of these primers proceeds, the teacher should train the pupils in paragraph comprehension; that is, she should ask problem questions which make it necessary for the pupils to read silently 2 or 3 sentences in order to find the answer.

12. While the primers are being read, too, the teacher should make every effort to build up a useful reading vocabulary of words and phrases from the first 500 of the Gates List by the following procedures:

- (1) Short daily practices in word and phrase perception and in making out new words from the context.
- (2) Teaching the recognition and use of common pronograms and syllables to help the pupil in making out the pronunciation of new words.



- (3) The daily use of blackboard stories, workbook sheets, bulletins, booklets and pre-primers in the directed reading lessons as "whole-process" practice, giving the continual recognition of old words in new contexts that ensures recall.

13. Build up the phrase vocabulary and begin to train the pupil to do his oral reading in thought groups; that is, when the pupil has read the sentence silently, and answered a question to prove that he understands it, require him, in oral reading, to speak together the words which belong together. This involves the beginning of the extension of eye span.

14. Work for the elimination of vocalization with lips or throat by having the pupils who show this tendency do all their silent reading with the teeth separated. (See section on remedial reading.)

*Standard of Attainment:* The pupil should be able (a) by reading a short paragraph silently, to find the answer to the teacher's question about the story; (b) to recognize from 200 to 250 words and from 20 to 40 common phrases; (c) to guess an obvious word from the context, and to use the phonograms and syllables that he knows to help him in making out the pronunciation of the other new words he meets in his reading; (d) to have read from 3 to 10 pre-primers and easy primers from the list given below.

#### **Stage IV—Extending the Eye-Span—Smoothness**

15. Have pupils read several first readers.

16. Train them to read a whole page, or section, to find the answer to a question.

17. While the reading of the first readers proceeds, begin to work for a lengthened eye-span by phrase drill; by having the pupil read and re-read much easy, interesting material; and by having him practice reading aloud in thought groups.

18. Train the pupil not to stop at a new word met in his reading, but to read on to the end of the sentence and then to try to find out the word from the context. Teach him, also, to recognize the remaining common phonograms and syllables and to use them in making out the pronunciation of new words.

19. Encourage the habit of free reading by giving time for it and providing as many easy, attractive books as possible.

*Standard of Attainment:* The pupil should be able (a) by reading a whole page or section silently, to find the answer to the teacher's question about the story; (b) to recognize readily from 400 to 500 words and all the common "reading" phrases; (c) to make out any common word either by inferring it from the context or by sounding and pronouncing it; (d) to read simple story material aloud in correct thought groups. (e) He should have read from 5 to 15 primers, easy first readers and story books.



## THE POOR READERS

Continue the exercises suggested for Stages III and IV and add:

### Stage V—Work for Good Comprehension

20. Have the pupils read several second readers.

21. While the reading of the second readers proceeds, train the pupils in sentence, paragraph and story comprehension by the following procedures:

- (a) Daily silent reading to answer questions or to follow directions; to guess answers to riddles; to do "yes" and "no" exercises with the selection before them.
- (b) Frequent silent reading of the whole section or story; and reporting stories found on bulletin and blackboards, and in supplementary readers.
- (c) A careful survey of the first and second five-hundred-word-list (Gates), to make sure that the pupil can recognize, and knows the meaning of at least 80 per cent. of them.

22. Give regular practice in the habit of getting a new word from the context; make a survey of the pupil's knowledge of sounds, and teach any phonograms, syllables and sounds with which he is still unfamiliar.

23. Continue work for extending the eye-span; give the pupil practice in reading aloud in longer thought groups.

24. Continue to work for the elimination of lip movement and voicing.

*Standard of Attainment:* The pupil should (a) have an average comprehension score of from 80 to 100%; that is, he should be able to answer correctly 8 to 10 questions asked him upon any passage which he has read silently, these questions to be answered *with the book open before the pupil*; (b) have a reading vocabulary of from 800 to 1,000 of the words in the Gates list; (c) know how to attack a new word in his reading and be able to find out many of them for himself; (d) be able to read aloud in correct thought groups of reasonable length; (e) enjoy reading stories. In his free reading time, he should have read from 5 to 15 primers, first readers and easy story books.

## THE GOOD READERS

Continue the work suggested in Stage V as far as it seems to be profitable and add:

### Stage VI—Complete the Mastery of the Mechanics of Reading

25. Have pupils read readers and story books suited to their ability.

26. While the reading of these books proceeds, train the pupil to read silently, and answer questions, follow directions, or report the story.

27. By regular practice, train the pupil to attack a new word with confidence for both pronunciation and speed. Make a class survey of the 1,500 words of the Gates list, and teach any with which the pupils are not familiar.

28. In oral reading, work for correct groups, smoothness and natural expression.

29. In the latter part of this stage, the teacher should begin to work for a definite speed; 95 words per minute is the standard speed for third year pupils. Speeding up the reading of easy material extends the eye-span.

*Standard of Attainment:* The pupil should (a) have an average comprehension score of 80 to 100% with open book; (b) have a reading vocabulary of from 1,200 to 1,500 words; (c) attack new words with confidence, speed and general success; (d) read easy story material silently at a rate of 95 words per minute with good comprehension; (e) read aloud smoothly in correct thought groups; (f) have the habit of reading in his free time. From 15 to 40 story books a year should be read by the good readers.

Since comprehension in reading depends to some extent upon speed in reading, tests for these will often be given at the same time. However, the children's rate of reading may be definitely checked, say, every two months, while comprehension tests will be given almost every day.

*Comprehension tests must be given with books open.* The standard of comprehension must therefore be high, from 80% to 100%. The tests may also be given with *books closed*, and, in this case, the standard requirement is not so high, since memory is being tested also. It is advisable to use both forms of tests.

Good readers should read from 15 to 40 story books a year.

## REMEDIAL READING

To be effective, remedial work in reading must be specific. The teacher should test till he discovers the particular fault or faults of technique which form a stumbling block in the case of each pupil, and then give the remedial exercises designed to correct that particular weakness.

All remedial work in reading should be done sympathetically. Develop a hopeful, confident atmosphere. For all serious cases it must be done individually. Give the remedial exercises at a good time of the day when the pupil is rested; short periods every day, or better, twice a day, should be used; begin with the most easily curable fault and work up to the more difficult; go slowly, fixing the new good habit well before leaving it. Advance as a result of individual diagnosis and treatment is usually encouraging and often quite startling. If the teacher cannot deal with all his poor readers individually he should assign each of his poor readers to an older pupil. The teacher should then train the pupil-teacher to make and administer the exercises needed by their poor readers. Meeting his pupil-teachers once a week for this purpose,

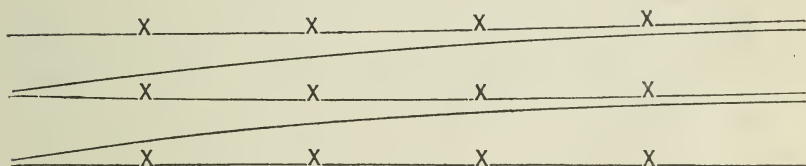
the teacher can keep them supplied with ideas for suitable exercises. Most pupils enjoy this responsibility and develop interest and pride in their readers. The teacher becomes a consultant and stands ready to test the poor readers whenever the pupil-teacher thinks a test warranted by the improvement made.

*Poor readers of Division I should be tested for—*

### **I. Faulty Eye Movement:**

The simplest way is to lay a book open before the pupil at a page he has read or can read easily. While he reads the left-hand page lay a mirror on the right-hand page and, looking over his shoulder, study his eye movements. When he reads the right-hand page move the mirror to the left page. With a little practice the teacher will find himself able to count the pupil's eye movements with fair accuracy. He will note whether the eye moves in the right direction and in regular jumps or spans, four or five per line, making few regressions and a proper return sweep, or whether it moves erratically over the page, making many jumps backwards and forwards in each line, skipping hither and thither.

If the latter is the case, the pupil needs training in eye movement. Begin by giving blackboard exercises in which the eyes are moved consciously from one point to another in the right direction. Draw lines on the blackboard, two feet long, broken at regular intervals by a series of crosses as shown:



Make six or eight such lines and have the pupil jump his eyes from one cross to another along the line, move back along the return line and so on from one line to the next. When the pupil can do this exercise accurately on the blackboard, repeat it on a large sheet of paper with lines and crosses arranged in the same way. When he can do it correctly (test with the mirror) with the large sheet, repeat with a sheet the size and shape of a page of the book he would read; the lines should contain four crosses to mark the fixation points. When the child has learned to move his eyes accurately from cross to cross along the line and down the page (he will require a week or two of practice) change the crosses for single words. Two weeks' practice with a different sheet of words each day will prepare him to do exercises with common phrases at the fixation points. After two weeks of practice at this, give him a card with a very easy story printed on it. Keep him two



or three weeks at story cards, a new one each day. Next return him to an easy book and have him focus his eyes on a word near the beginning, one a third of the way along the line, one at two-thirds of the way and one near the end. He must practice doing this until he can gather the meaning while his eyes make three or four jumps in each line. In counting the eye jumps, the teacher should count till he has secured a pretty accurate count for each of ten lines and then average them. This drill is very effective with older pupils and adults. Indeed, most teachers will find that they can considerably increase their own reading speed by training themselves to gather the meaning while fixing upon three or four words per line. With young children, however, the exercise must be given carefully and for short periods at a time. The best way is to try to get the pupil to make a game of it. The carry-over from the word or phrase fixation to those upon a printed page needs care and patience, but often gives rapid improvement. Older pupils may be trained to give these exercises to a younger one.

While his eye is being trained by these spacing exercises, give the pupil also the following drills:

*Phrase drill:* Prepare a series of ten cards with a common two-word phrase on each: I have, he says, this is, etc. With these give him phrase flashing drill for five minutes twice a day. Have him practice till he can recognize the phrases as fast as the teacher can lift the cards. Gradually raise the two-word phrase cards to twenty and then begin to introduce three-word phrase cards. Continue till he can call twenty each of two, three, four, and five word cards. Train your older pupils both to make the cards and give the drills.

*Re-reading practice* in which the pupil reads again easy stories that he has read once or twice before. Remind him to practice using only three or four fixations per line as he reads.

*Easy reading practice* in which the pupil reads very easy stories made up of words he knows and the phrases he is practicing. The teacher, or the pupil who is administering the phrase drill, should prepare a new story for his reader each day.

*Eyeful reading:* In this exercise the poor reader is trained to look down and get an eyeful—a word group—and look up and say it. He must not be allowed to look at the page more than a second or two nor to speak while he looks at the page. At first his glance down may give him only a word or two. Work till he can take in at a glance of four or five word phrase and repeat it looking at the teacher. This is also the best of all exercises for improving oral reading, for it increases the eye-voice span. Here again a partner or older pupil-teacher can give the exercise.

## II. Vocalization

See method of testing and cure suggested in remedial work suggested for Division II.



### III. An Inadequate Recognition Vocabulary

This lack is, ordinarily, due simply to neglect. If teachers of primary grades would continue in the second and third year the good work done in the first, most of the vocabulary troubles would vanish. The simplest way to find out whether a poor reader's vocabulary is hindering his progress is to test him in the Gates Reading Vocabulary for Primary Grades. This list contains the commonest 1,500 words in the language in three groups of 500 words each. To test him, sit down with him and have him pronounce and tell the meaning of, or use in a sentence, each word in the list. Have him do from 25 to 50 words each day till the list has been covered. A responsible older pupil may give this test. Check the words missed by the poor reader and teach them to him. All modern primary readers keep their vocabularies within the Gates list; thus a child who knows all of the first 500 words can read *any* modern book written for first-year children; the second and third 500's provide the vocabularies of all modern second and third-year readers.

A common cause of the inadequate vocabulary is poor attack. The poor reader has not learned how to make out a new word for himself. He does not know how to use the context to make out the meaning, or how to blend the syllables and phonograms to make out the pronunciation of the words. In testing power to attack new words, Gray's Oral Reading Paragraphs are invaluable. The direction sheet lists a large number of faults and the test will frequently reveal to the teacher many of the errors and confusions that are blocking the child's progress. All teachers should have a copy of the Gray Test. One copy only is required as it need not be marked upon. If the standard test is not available, have the pupil read aloud to you privately and make a list of the different types of error he makes. Watch for the following:

1. Faulty vowels and consonants; e.g., reading *like* for *look*; *chat* for *chap*.
2. Reversals; e.g., reading *b* for *d*; *p* for *q*; *u* for *n*; *big* for *dig*; *was* for *saw*.
3. Additions and omissions; e.g., reading *tap* for *trap*; *dug* for *drug*; *elum* for *elm*.
4. Substitutions; e.g., *go* for *went*; *hen* for *duck*.
5. Repetitions of words or phrases.
6. Refusals; that is, the pupil doesn't know how to attack a strange word; he just stops and stares at it.

To cure faults of this kind, give—

1. Speech training exercises; words and jingles on the sounds that give trouble. These exercises train the pupil's ear to distinguish speech sounds, and his speech muscles to articulate them.
2. Training in phonics, teaching the troublesome sounds in the initial, medial and final positions in words. Give exercises in matching, pairing, grouping words with

the special sounds. Build word families and give exercises upon them; give blending exercises involving the sounds.

3. Pupils who "refuse" need, not only training in phonics to help them make out the pronunciation of the strange word; they should be taught also to get the meaning from the context.

#### IV. Comprehension

The final power of the poor reader to be tested and diagnosed is his comprehension. Has he a clear understanding of the meaning of the words he recognizes? Can he fuse the meanings of words and phrases into thoughts (sentence units)? Can he hold the different thoughts in mind and build up comprehension of a paragraph and of a whole story? Comprehension is a very complicated process; it is extremely difficult to test adequately. Standard tests are best for the purpose. If a standard test cannot be secured, the teacher should use an informal one, a sample of which is given below.

Comprehension is improved in the primary grades by increasing the pupil's vocabulary; enriching the meanings of words by pictures, acting out, illustration, explanations, use in sentences, wide reading; developing the power of phrase reading; and most of all, probably, by practice in reading to find the answer to a question. Knowing what you are looking for before you begin reading greatly increases comprehension both for children and for adults.

#### SAMPLES OF COMPREHENSION TESTS

##### A. Questions (From *Naughty Baby Bruin*, Book II, p. 68).

(The teacher directs the class to answer orally the following questions, which will be on the board or on slips of paper.)

1. Why did Mother Bruin want Baby Bruin to stay in the den?
2. What did the children bring for the bears?
3. What did Mother Bear do when her baby went into the pool?
4. How many times did Baby Bear go into the water?
5. Where was Baby Bear at the end of the story?

##### B. Yes and No (From *Mrs. Tabby Gray*, Book II, p. 58).

(The exercise will be explained to the class. Have the children number lines on their work-books to correspond to the number of questions on the board. They will write Yes or No as required.)

1. Did the kittens live in a barn?
2. Had Mrs. Tabby Gray two black kittens?
3. Did Mrs. Tabby Gray carry the white kitten first?
4. Did Mrs. Tabby Gray put her three kittens into the trunk?

5. Did Mrs. Tabby Gray want the milk that the lady brought?

6. Is a straw bed in the barn a better place for kittens than a soft blanket in a trunk?

(This type of test may be combined with a speed test. The class may do the exercise *after* the story has been read.)

C. *Multiple Choice* (From *The Miller, His Son, and Their Donkey*, Book III, p. 7).

Choose the right words to finish these sentences:

1. First, the miller and his son met—  
a group of men.  
a group of women.  
some women and children.
2. When they met the group of men, these men scolded because—  
the boy was riding the donkey.  
the boy was walking.  
the old man was riding the donkey.
3. At last, the miller and his son tried to—  
pull the donkey over the bridge.  
carry the donkey on their backs.  
carry the donkey, which they had tied to a pole.
4. By trying to please everybody the man and his son pleased—  
themselves.  
the women and children.  
nobody at all.

(This test could also be used in conjunction with a speed test, choice of phrase to be made after the reading.)

D. *Finishing the Sentence* (*The Golden Rule*, Book III, p. 186).

Find the right words to finish the sentences:

1. An Indian came to the settler's cabin.....
2. When the settler spoke rudely to him, the Indian turned away and walked.....
3. When the settler was lost in the forest, he was delighted to come upon.....
4. The settler ate a good supper, for he had not eaten.....
5. While the Indian slept on the floor in a blanket, the settler slept.....
6. The settler said to the Indian, "You have surely returned....."

Book III pupils may frequently be required to write the necessary material to answer the test. Occasionally, Book II pupils may do so, when the material is very simple.

For the method of testing the speed of reading, see Remedial Reading for Division II.

## READING MATERIAL SUITABLE FOR DIVISION I

(For additional material, see the Book List)

### Pre-pre-primers (very easy)

- ✓ *Everyday Doings*: Child Development Readers.
- ✓ *Beginning Days*: Gates, Minor.
- ✓ *A Picture Book for Jerry and Jane*: Bollert.
- ✓ *Jack and Sue*: Child Activity Readers.
- ✓ *Dick and Jane*: Curriculum Activity Readers.
- ✓ *The Little Chart*: Gates, Huber.
- ✓ *We Look and See*: Curriculum Foundation Series.
- ✓ *We Come and Go*: Curriculum Foundation Series.

### Pre-primers

- ✓ *Mac and Muff* (Pre-primer, Level 1): Easy Growth in Reading Series.
- ✓ *The Twins, Tom and Don* (Pre-primer, Level 2): Easy Growth in Reading Series.
- ✓ *Going to School* (Pre-primer, Level 3): Easy Growth in Reading Series.
- ✓ *Happy Days*: Alice and Jerry Books.
- ✓ *Here and There*: Alice and Jerry Books.
- ✓ *Rides and Slides*: Alice and Jerry Books.
- ✓ *Who Knows*: Child Development Readers.
- ✓ *Off We Go*: Gates, Huber, Peardon.
- ✓ *Now We Go Again*: Gates, Huber, Peardon.
- ✓ *Tom's Trip*: Unit Activity Readers.
- ✓ *Let Us Read*: Walker and Summy.
- ✓ *Little Friends*: Happy Road to Reading Series.
- ✓ *Baby Sally and Joe*: Pathways to Reading Series.
- ✓ *Tots and Toys*: Gehres and Lewis.
- ✓ *Dick and Jane*: Storm.
- ✓ *Nip and Tuck*: Storm.
- ✓ *Nippy*: Stevens.
- ✓ *Winkie*: The Quinlan Readers.
- ✓ *We Work and Play*: Curriculum Foundation Series.

### Primers

- ✓ *At Play* (Primer, Level 1): Easy Growth in Reading Series.
- ✓ *Fun in Story* (Primer, Level 2): Easy Growth in Reading Series.
- ✓ *The Easy Book*: Ayer.
- ✓ *We Are Seven*: Wilson.
- ✓ *Frolic and DoFunny*: Pennel and Cussack.
- ✓ *Playing With Pets*: Pennel and Cussack.
- ✓ *At the Farm*: Real Life Readers.



- ✓ *Play Out of Doors*: Far Horizons.
- ✓ *Highroads to Reading Series*: Fisher.
- ✓ *Home and Round About You*: Wees.
- ✓ *Cats and Dogs*: Buchanan.
- ✓ *The Clock*: Buchanan.
- ✓ *Fun With Dick and Jane*: Curriculum Foundation Series.
- ✓ *We Play*: Child Activity Readers.
- ✓ *Little Friends at School*: Dopp and Pitts.

### Advanced Primers

- ✓ *Day In and Day Out*: Alice and Jerry Books.
- ✓ *At Home and Away*: Unit Activity Readers.
- ✓ *Down Our Street*: Gates, Huber.
- ✓ *Reading for Fun*: Child Development Readers.
- ✓ *Nick and Dick*: Gates, Baker.

### First Year

- ✓ *I Know a Secret* (First Reader, Level 1): Easy Growth in Reading Series.
- ✓ *Good Stories* (First Reader, Level 2): Easy Growth in Reading Series.
- ✓ *Round About*: Alice and Jerry Books.
- ✓ *Finding Friends*: Child Development Readers.
- ✓ *I Know a Story*: Huber, Salisbury.
- ✓ *Highroads to Reading*: Fisher.
- ✓ *In City and Country*: Unit Activity Readers.
- ✓ *Friends at School*: Child Development Readers.
- ✓ *Spic and Span*: Safe and Healthy Living Series.
- ✓ *Happy Holidays*: Far Horizons.
- ✓ *The Fun Book*: LaRue.
- ✓ *The Open Door*: Wees.
- ✓ *Wag and Puff*: Hardy.
- ✓ *New Friends*: Curriculum Foundation Series.
- ✓ *Friends and Neighbors*: Curriculum Foundation Series.

### Second Year

- ✓ *Along the Way* (Second Reader, Level 1): Easy Growth in Reading Series.
- ✓ *The Story Road* (Second Reader, Level 2): Easy Growth in Reading Series.
- ✓ *Down the River Road*: Alice and Jerry Books.
- ✓ *It Happened One Day*: Wonder Story Book.
- ✓ *Round About You*: Unit Activity Readers.
- ✓ *Making Visits*: Child Development Readers.
- ✓ *A Garden of Stories*—Copp Clark Co.
- ✓ *The Story Book of Nick and Dick*: Gates, Baker, Peardon.
- ✓ *Story Land*: Pathways to Reading Series.

- ✓ *We Grow Up*: Gates, Huber, Peardon.
- ✓ *Bears and Things*: Far Horizons.
- ✓ *Playing Together*: The Children's Bookshelf.
- ✓ *The Drama Highway*, Book I: Hampden.
- ✓ *The Health Parade*: Safe and Healthy Living Series.

### Third Year

- ✓ *Faraway Ports* (Third Reader, Level 1): Easy Growth in Reading Series.
- ✓ *After the Sun Sets*: The Wonder Story Books.
- ✓ *If I were Going*: Alice and Jerry Books.
- ✓ *Wide Wings*: Gates, Huber, Peardon.
- ✓ *Golden Windows*: Pathways to Reading Series.
- ✓ *Meeting Our Neighbors*: Child Development Readers.
- ✓ *The King's Wish*: Far Horizons.
- ✓ *Near and Far*: Unit Activity Readers.
- ✓ *The Happy Family*: Polkinghorne.
- ✓ *Munching Peter*: The Children's Bookshelf.
- ✓ *The Drama Highway*, Book II: Hampden.
- ✓ *Growing Big and Strong*: Safe and Healthy Living Series.

NOTE: For convenience, books are classified as above. The teacher, however, is urged to fit the book to the maturity level of the child.

For other books suitable for reading in the different groups, see the Book List and the Catalogue of the School-Book Branch.

### Workbooks

- ✓ Workbooks to accompany *Easy Growth in Reading Series*.
- ✓ Workbooks to accompany *Highroads to Reading Series*.  
Primer, Books I, II and III.
- ✓ Workbooks to accompany the *Alice and Jerry Books*.  
Primer, Books I, II and III.

### Diagnostic Workbooks: American Education Press.

*Mother Goose Reading Readiness*, Pre-primer Workbook.  
*Busy Brownies*, Primer Workbook.  
*Nip, the Bear*, First Year Workbook.  
*Red Deer*, Second Year Workbook.  
*Scottie and His Friends*, Third Year Workbook.

### Teachers' Reference List

*Teaching Children to Read*: Patterson.  
*Reading Readiness*: Harrison.  
*Better Primary Reading*: Stone.  
*New Methods in Primary Reading*: Gates.  
*The Improvement of Reading*: Cole.

*Remedial Reading*: Monroe.

*Improving Your Reading*: Wilkinson and Brown. A class textbook in remedial reading.

Note: There are Teachers' Manuals to accompany most sets of readers. For further books on the teaching of Reading, see the Book List.

---

## DIVISION II

### Purposes

In Division I, the aim in reading was to help the pupil master the mechanics of the subject; in Division II, the aim is to train him to use his ability to read as a tool with which to secure pleasure and information. Boys and girls like to find out things for themselves. For this high adventure reading is a most important equipment.

Indeed, in Division II, finding out things is more than an adventure; it is a business. The pupils now begin to study several new subjects in which standards are set and tests given. These standards presuppose that the pupil is able to read with reasonably good speed and comprehension; he must, therefore, before entering upon the Division II course in reading have reached the standard in these two essentials.

In entertaining himself and in reading for information, the young reader makes use of different types of material. Some passages may be passed over quickly; others require careful reading. Boys and girls should learn to read at four different speeds according to the value of the material. They should learn to skim when searching out information; to read a story rapidly; to read informational material more slowly and carefully, re-reading it if necessary; and to read aloud in such a way as to give pleasure to the listeners.

The efficient reader reads for a purpose and becomes more efficient the more definite the purpose is made. Boys and girls should be taught how to read for different purposes. Having learned in Division I to read to find the right answers to questions, and to follow single directions, they are now ready to learn to read for the following purposes:

- (1) To gather the general significance of a passage.
- (2) To predict the outcome of a passage read.
- (3) To collect facts for use in making a report.
- (4) To follow precise directions.
- (5) To entertain an audience by reading aloud.

## TYPES OF READING ACTIVITY

### I. The Directed Reading Lesson (Whole-process Drill)

As in Division I, this is a class, or group, lesson. Each pupil reads silently a different story, or informational book, while the teacher moves about from one to the other, questioning, explaining, giving the meaning of a word, hearing part

of the story told, or a few sentences read aloud, discussing some point of interest in the story or article. A few minutes of such supervision daily enables the teacher to share the interests of his good readers and to discover the individual difficulties of the poorer ones. In a rural school, all classes may take this reading lesson at the same time.

## II. The Training Lesson (Element Drill)

The pupil in Division II ought not, but frequently does, need drill in the primary skills of reading: correct eye movement; word or phrase recognition; recognition of the parts of words—syllables and phonograms; the ability to sound and blend these parts into words; the ability to get the meaning of a new word from the context; sentence and paragraph comprehension; the ability to read easy story material at the rate of 95 words a minute with a comprehension of 90 to 100%, the questions being answered with the book open. If Division II pupils need this kind of training, they should be given it in blackboard practice lessons of the kind described for use in Division I.

The training lesson proper to Division II, however, gives the pupils practice in reading at a particular speed, or for a particular purpose. It is a drill-type lesson, of 10 to 15 minutes taken daily, or tri-weekly. As the passage used for practice is often a short paragraph or two, it may be written on the blackboard, or hectographed. If the readers are kept out of the hands of the pupils except during class periods, practice passages may be selected from them. The steps in the lesson are these:

1. The teacher explains the particular skill to be practised, gives specific directions as to the procedure to be used; states the number of seconds or minutes allowed for the reading; and assigns a problem to the readers, as "Read to find out how Northern fliers have won their record for safe flying."
2. The pupils read silently.
3. The teacher, or a pupil officer, notes and records the number finished within the allotted time and the amount of additional time required by the slow readers.
4. The pupils answer the objective-test questions, or make the record suitable to the purpose for which the reading was done.
5. The questions or records are marked, and the marks of each reader recorded by himself. It is a good plan to have the pupils keep an individual record sheet for this purpose.
6. The oral discussion: In a brief discussion the pupils ask questions, or express opinions about the passage, and the teacher verifies the degree to which the purpose sought has been fulfilled.



### III. Free Reading

Free reading is done by the pupil in his leisure time, unsupervised by the teacher. It is important that the authorized readers should be kept in the bookcase to be given out only for the formal silent and oral reading lessons; it is equally important that each pupil should have in his desk at all times another reading book, which he is encouraged to read in his spare time. As in Division I, this free-reading material should be easy for the reader. As he chooses his own free reading, he is not likely to choose a book that is too hard for him. If he continues to choose books easier than he is able to read, the teacher should explain the need for more challenging practice and encourage him to choose more difficult books. It is in this free reading that the pupil develops speed and comprehension, and builds up the large store of general information which is essential to his progress in all subjects.

The free-reading books for the Division may be arranged together and a card of questions upon each book prepared by the teacher. A librarian should be appointed and an hour for giving out books named. It is stimulating to the pupils to keep the free-reading score on a wallchart where each pupil may see the number of books he has read increasing from month to month.

### IV. The Oral Reading Lesson

The oral-reading lesson is, properly speaking, not a reading, but a literature, lesson. The common purpose of an oral reader is to interpret a passage of literature to an audience. Even the beginner nowadays reads aloud only to tell his friends the story he has found in his book. The purpose of the literature lesson is to develop appreciation; and appreciation is never complete without some attempt at expression. Oral reading, like story telling, verse speaking, and dramatization, is one of the ways in which we try to express our appreciation of a passage of literature. By trying to interpret the passage, the reader increases his own understanding and appreciation as well as that of the audience.

To interpret a piece of literature by reading it aloud, the reader needs to have read it silently and grasped the general meaning and effect of it; he needs a pleasant voice, correct word grouping, clear enunciation and natural expression. To interpret a passage of literature in this way is the purpose of the oral reading, as it is of the story telling, verse speaking, or dramatization lesson. The steps in the lesson are the following:

1. The setting: The teacher introduces the selection, arousing the pupils' interest in it, making necessary explanations, and teaching the pronunciation of any unusual words.
2. The problem question: The question should focus the pupils' attention on the literary qualities of the selection, should relate to its feeling and thought, should point out its purpose, or call attention to its general effect.

3. The silent reading: The pupils read the selection, or part of it, seeking the answer to the problem question.
4. The oral discussion: Teacher and pupils discuss the selection, deciding what the general literary effect is; e.g., serious, gay, mysterious, solemn, exciting, sad, peaceful. It is a good plan to have the general feeling expressed in a single word which the readers may keep in mind as they read. Special points should be noted also; for example, where a feeling is to be expressed, an important thought is to be emphasized, the details of a picture are to be brought out, or a beautiful phrase or sentence is to be spoken carefully. The rhythm in poetry, and special passages for group work, enunciation and expression should be practised before the general reading begins. The class should decide upon one or two important effects which the readers will try to give and, if possible, make suggestions as to how the desired effect may be produced.
5. The oral reading: Each pupil in turn now reads aloud to the class, which in the formal reading lesson provides the audience. In Division II the passage read should be long enough to allow the reader to overcome any initial hesitancy and make his interpretation clear, ordinarily two or three paragraphs. The class, following the discussion suggested above, is prepared to be an interested audience. Members should close their books and give courteous attention to the reader, enjoying the selection and deciding whether or not the effect agreed upon is being given.
6. The comment: The reading should be judged according to the effect produced. Did the reader do what the class had decided should be done, or not? Did he give a reasonable interpretation? Suggestions for improvement, or for some other possible interpretation may be made and a second attempt undertaken, if time permits.

## THE ORGANIZATION OF THE DIVISION

In Division II, reading ceases to be a progressional, step-by-step subject and becomes an expansional one. The pupil requires more and more practice in doing certain specific things; the order in which the things are done is not important. If all the pupils entering the Division were equally well prepared, the whole group might be taken together for reading. The children who come up from Division I are, however, seldom equally well prepared. Despite careful training, some members of the group will still be found to be below standard in speed and comprehension in silent reading. In most schools, therefore, it will be necessary to organize the Division in two classes for reading: a junior class where the pupils are practising remedial exercises and being brought up to standard in speed and comprehension, or in oral reading; a senior class in which the members are proceeding with the

reading requirements of the Division. Good readers should, of course, pass directly from Division I into the senior class of Division II.

## THE JUNIOR CLASS

### The Training Lesson

This group is made up of boys and girls who, because of some fault in technique, fall below standard. Ordinarily a few months of remedial instruction and concentrated practice will enable them to fulfil the requirements. Each pupil should be transferred to the senior class as soon as he has made standard scores three times in succession.

Reading to develop speed with good comprehension is the special kind of training required in the junior class. The training lessons should be of this type. Suitable selections are those in which—

- (1) The words, thought, and style are well within the range of the pupil.
- (2) The subject matter is familiar and interesting, even exciting.
- (3) There is an obvious thread of story running throughout.
- (4) The details are comparatively unimportant.

The type of record required for this kind of reading is the objective test. A set of questions designed to test the pupil's understanding, rather than his memory, of the passage, should be prepared. The questions should be of the objective type, requiring as little writing as possible on the part of the pupil. They may be written on the blackboard, or distributed on hectographed sheets. It is an excellent reading exercise for the senior class pupils to prepare and write out sets of questions for the members of the junior class.

### Standards of Attainment:

The pupil should reach the following standards:

1. An average comprehension score of 90 to 100% in reading story material of suitable difficulty, test questions to be answered with books open.
2. A reading rate for suitable story material of 150 words per minute.
3. A minimum recognition vocabulary of 2,000 words.
4. The habit of taking strange words in his stride; reading to the end of the sentence to get the meaning from the context, and sounding to get the correct pronunciation.
5. A supplementary reading score of not less than 5 books.
6. Ability to read and answer questions on the passage correctly; to read and follow directions accurately.

Informal tests for speed, comprehension, and vocabulary are described below and, if an average of three or more is taken, give quite satisfactory scores.



## Oral Reading.

Pupils who are below standard in silent reading are usually, though not always, poor oral readers. As a rule, improvement in the silent reading technique is soon reflected in the oral, and is often sufficient to make the latter satisfactory. Other factors causing poor oral reading are self-consciousness, the conviction of inability to read aloud well, the nervous reaction to criticism in public. These difficulties as well as those caused by faults of technique are best overcome by practice in private. All members of the junior class should read orally to the teacher alone till they have overcome their special faults.

When the group is small enough and the reading matter suitable, the junior and senior classes should be taken together in oral reading, the juniors participating in the setting and discussion of the lesson and listening to the reading of the seniors. When this is over, the class should be dismissed; and the juniors should come, in turn, to read to the teacher.

### Standard of Attainment:

The pupil should be able to read aloud in correct thought groups; that is, in reading, he does not pronounce one word at a time, but puts together in one group the words which belong together. This argues an understanding of what is being read and is the basic element of good oral reading. The teacher's judgment is usually a sufficient standard upon this point; for further guidance every teacher should have a copy of the standard oral reading test: *Gray's Oral Reading Paragraphs*.

## THE SENIOR CLASS

### The Training Lesson:

This group, being made up of boys and girls who have reached standard in speed of reading and in the comprehension of story material, is ready to be trained to read for informational and study purposes. The training lesson period with the senior class should be devoted to training the pupils to read at different speeds and for different purposes; the social studies and the free reading period will also provide practice in such reading.

In rapid reading, pupils of this division should work up to 190 words a minute; in reading for study they should work up to 150 words a minute. Skimming is used in searching through books and magazines for information about any subject being studied. The newspaper is the best material for class practice in skimming, but good exercise may be obtained by having the class turn to a selection in the readers and gather as much of the story as possible by zig-zagging the eye back and forth down the page; by covering the edges of the page with the hands and running the eye down the middle; by spotting key words called in rapid succession by the teacher; by looking for the answer to a question as to some detail.



Training in rapid reading with a good standard of comprehension has been described above, and that for careful reading will be outlined below in the paragraphs devoted to reading for different purposes.

Informational reading is most often done for one or other of four purposes. Boys and girls in Division II should be taught to read for these purposes and to make the type record suitable in each case.

I. *Reading to gather the general significance of the passage* is the casual kind of reading commonly used in reading newspapers and light fiction. It is a waste of time to do this kind of reading slowly; it should be done at the reader's most rapid rate. Suitable selections are those in which—

- (1) The thread of action or the general idea is the important thing, the details being comparatively unimportant.
- (2) The subject is new to the reader, or the thought is difficult to grasp and a second reading is contemplated.

The type of record required for this form of reading is a statement, in sentence or paragraph form, of the general impression received; it should be the answer to a problem question.

II. *Reading to predict the outcome of the passage read* requires a grasp of the general significance and, in addition, some analysis of it. This kind of reading should be done rapidly, but with concentration. Suitable selections are those in which—

- (1) The thought is not carried out to its logical conclusion, but suggests a further development of the action, a problem to be solved or a conclusion to be drawn.
- (2) The material suggests further reading, or some activity which might be worked out.

The type of record required here is again a statement in sentence or paragraph form, which gives an answer to the problem question.

III. *Reading to collect important facts* requires the breaking up of the passage and the recognition of the details in it which are significant. This kind of reading should be done at the speed for careful reading. Suitable selections are those in which—

- (1) The facts are worth remembering either for practical use, or for use in working out an assignment or activity.
- (2) The facts increase the pupil's store of general information.
- (3) The facts lead up to a conclusion or generalization which the pupil is able to make.

For reading to collect important facts, two or even three readings may be needed. The type of record

required is the *Outline of Principal Ideas*. Principal ideas should be designated by capital letters; as,

A..... B..... C.....

Learning to make an outline of principal ideas is preliminary to learning to make a summary, which involves the selection and arrangement of principal and subordinate ideas.

#### IV. *Reading to understand precise directions.*

Pupils in Division I have learned to "read and follow directions"; that is, to read one direction and follow it, read a second and follow it, and so forth. In Division II, boys and girls should learn to read a series of precise directions, and having understood their purport, to carry out the instructions intelligently and accurately. This kind of reading requires concentration; it should be done at careful reading speed and usually with two readings, one to gather the general significance and the second to note the details. Suitable selections are those which—

- (1) Give precise directions for doing or for making something.
- (2) Describe accurately something done or made; e.g., the record of travels; the order of events; the steps in a logical procedure as, the explanation of a scientific fact; the development or construction of anything.

The type of record required is an *Outline of Details*.

Details should be designated by small letters; as,

a..... b..... c.....

#### **Standards of Attainment:**

The pupil should have reached the following standards:

1. An average comprehension score of 80% for story material; of 70% for informational material.
2. A reading rate of 250 words per minute for story material; and of 200 for easy informational material.
3. A recognition vocabulary of 5,000 words.
4. The habit of reading at different speeds according to the value or interest of the material.
5. The habit of reading with a purpose in mind, and of fulfilling the purpose before laying the book away.

#### **Oral Reading.**

Reading aloud is usually for the purpose of entertaining an audience. Having learned how to read in Division I, boys and girls in the senior class of Division II should be practising oral reading as an art. The best oral reading is quiet, simple, an natural, the charm lying in the pleasantly pitched and varied voice, the careful enunciation, and the simplicity and naturalness of the expression. There is no reason why boys

and girls should not read beautifully anything that they understand and enjoy; interested and intelligent practice will, in a large majority of cases, enable them to do so.

For effective practice an audience is essential. If properly coached, the class or group makes the very best kind of audience; for having taken part in the discussion, the members are interested and critical; and being about to take part themselves, they are sympathetic. In addition to the oral practice lessons, every opportunity for oral reading practice which the school affords should be made use of; the morning or afternoon reading of the class story book; the Friday afternoon programme; reading aloud to the primary grades, and to groups of Division II pupils who are busy with handiwork. The watchful teacher will find many occasions to call upon his "good readers".

Good results in oral reading can be obtained only when the selection lends itself to being read aloud. Suitable selections are those having one or more of the following features:

- (1) A good deal of conversation.
- (2) Plenty of action.
- (3) Dramatic quantities.
- (4) Fine musical effects which appeal to the ear as in poetry or rhythmic prose.
- (5) Descriptive effects which appeal to the eye.

### **The Standard of Attainment:**

The pupil should have the ability to read aloud in correct thought groups, with a pleasing voice, clear enunciation, and natural expression, any selection of suitable character and difficulty.

## **REMEDIAL READING**

### **DIVISION II**

To be effective, remedial work in reading must be specific. The teacher should test till he discovers the particular fault or faults of technique which form a stumbling block in the case of each pupil, and then give specific remedial exercises designed to correct that particular weakness. All remedial work should be done sympathetically. Give the remedial work for a short period, daily, at a good time of the day. Develop confidence in the reader. Begin with the most easily cured fault and work up to the more difficult. Begin with very easy exercises in which the pupil cannot fail. Go slowly, fixing each new habit well before passing on. Praise generously; never scold or discourage the pupil.

### **Poor Readers of Division II Should be Tested for—**

#### **I. SPEED IN READING:**

For this purpose choose from the reader a story which the pupils should read with reasonable facility. The teacher should explain clearly the purpose and value of the test and



exactly what is to be done. When given the word, the pupils are to open their books at the chosen page and begin to read. When the teacher calls out "mark," each pupil underlines the word upon which his eye rests and reads on. The teacher times exactly one minute from the first "mark" and calls "mark" again. Again the pupil underlines the word upon which his eye rests and the command to stop is given. The pupil now counts all the words, big and little, between the first mark and the second, the number being the number of words he can read in a minute. That is his reading speed. If this test is repeated with different stories on three successive days and the scores averaged, a fair speed score is obtained for each pupil.

Standard speed scores given by Sangren and Woody are the following: third year, 100 words per minute; fourth year, 150 words per minute; fifth year, 170 words; sixth year, 190 words; seventh year, 210 words; eighth year 230 words. If a pupil falls markedly below the standard speed for his year, further tests should be given to find out what makes him a slow reader.

## **II. Faulty Eye Movement:**

See tests suggested and remedial exercises described in Remedial Reading for Division I.

## **III. Vocalization:**

Vocalization means the use of voice, lips, or throat in silent reading. Three degrees of it are found. A few, adults and children, whisper the words when reading silently; many move the lips without voicing the sounds they make; a very large number move the throat, pronouncing each word there.

Any kind of vocalization is a cause, a result, and an evidence of single word reading, a procedure that reduces both the speed and the comprehension in silent reading. It is a habit that children should be prevented from forming by being required to do the most of their reading silently even in the first year. When older boys and girls are discovered with the habit they should be helped to overcome it as rapidly as possible.

To test for vocalization, have each pupil sit facing his partner. One partner will read while the other is timekeeper. The teacher should choose for the test two consecutive pages of a story of suitable difficulty. It is wise to choose pages without pictures so that the number of words will be almost exactly the same. The teacher calls out the page, the pupils find it and cover it with their hands. When both partners are ready, the timekeeper notes the exact second on watch, or clock, and tells, the reader to begin. The reader reads the first page silently and indicates to the timekeeper instantly when he has finished it. The timekeeper notes exactly the length of time taken to read the page and records it. When he is ready, he again tells the reader to begin. The reader now reads the second page aloud, notifying his partner the instant he has finished. The timekeeper notes and records the time taken to



read the page orally and compares it with the time taken for the silent reading. The silent reading should be four times as fast as the oral. If the two readings occupy the same, or nearly the same time, the reader is vocalizing almost completely; that is, he is reducing his proper silent-reading speed by three quarters; or in other words, he is taking four hours to read what it should take him one hour to cover. If the reader reads silently twice as fast as he reads aloud, he is vocalizing about half, using two hours for one hour's work. The reduced speed may or may not be serious, but the reduction in comprehension that results from looking at, saying, and thinking the meaning of each separate word, is a serious loss to any reader, however unimportant his time may be.

The remedy for vocalization is simple. The vocalizer should read with two fingers, or an eraser, or a bit of wood between his teeth. Having the jaws separated makes it impossible to vocalize even with the throat.

#### **IV. Single-word Reading:**

To test for single-word reading, use a set of phrase cards, such as those recommended for practice in phrase reading in Remedial Reading for Division I. Cards of medium heavy manilla tag about 5"×3" are the most convenient to handle. One phrase should be typed, or neatly printed in the middle of each card. If the phrases are printed by hand, the print should be of about 18-point size, not larger; that is the size of type used in a primer. In testing pupils in Division Two, or Three, begin with the two-word phrase set and work up to the five-word phrase set. Hold the set of ten cards opposite the pupil's eyes at about the level and distance at which he would hold a book. Expose each card one fifth of a second; that is lift each card from the front and place it at the back of the set as fast as it can be lifted and placed without fumbling, rhythmically. If the reader reads the phrase with one look, the manipulator carries on; if he fails to read the phrase, the manipulator puts that card back in front of the set for one fifth of a second, giving him a second chance. He keeps lifting and placing the same card until the reader has recognized the phrase. To score, the manipulator counts the number of times he has to expose a card to enable the reader to call the phrase. If the pupil requires three looks to call a three-word phrase, or four looks to call a four-word phrase, he is, obviously, a word for word reader. If he can call the phrases as fast as they are exposed, he can read phrases.

Practice with frequently changed sets of phrase cards is, of course, one of the best devices for training the pupils in phrase reading. For other remedial exercises, see those suggested for phrase reading in Division I.

#### **V. Reading Vocabulary:**

To prepare a simple, informal vocabulary test for any elementary-school group, the teacher needs a copy of the *Teacher's Word Book* by Thorndike. This book contains the

10,000 commonest words in the language. Each word has a number after it, the number indicating to which thousand and to which half of which thousand the word belongs.

To make such a test from the Teacher's Word Book, proceed as follows: Select at random, 30 words from each thousand given in the book. Keep the 30's separate so as to know to which 1,000 each 30 belongs. You really need only 20 words for each 1,000, so choose from the 30, 20 for which it is possible to find accurate synonyms, discarding those that are more difficult to define. You have now a list of 200 words, a random sampling of the 10,000 words in the book.

The simplest way to administer the test is to give the class 20 words a day, beginning with the lowest twenty. Have the pupils use each of the words in a sentence. The sentences may be marked and scored in class. Any pupil whose score falls below "80% right" of the 200 words needs vocabulary training. The best kind is, of course, wide reading. The difficulty is that the pupils who are low in vocabulary tests are those who do not read much. The converse is also probably true: they do not read much because an inadequate vocabulary makes reading a laborious task for them. For these, the grade word lists, the "word meaning" lists, the discussions and games and competitions, the private "word-hoard" kept in a note book, the "new word reports" given with current events, all the devices which teachers use, may greatly increase the pupil's vocabulary and by so doing remove the chief obstacle to satisfactory reading. To have their grade word-list set out for them is a boon to most children. They see in it a job, interesting and possible, to be completed in a year. They range up and down the list, making a game of finding out the meanings and in a surprisingly short time know and use the words. Enterprise schools, of course, need little formal word testing or word teaching. The vocabularies of pupils engaged in enterprise work grow rapidly and in the natural way which is the best of all.

## VI. Comprehension:

Comprehension is best tested by a standard test. The Gates Silent Reading Test is particularly useful, as it tests the particular reading skills suggested by this (Alberta) course for training in Division II. If it is impossible to secure one, the teacher can make his own by selecting a series of three suitable passages and making a set of ten questions on each; the pupils to read the passage and then *answer the questions with the passage open before them*. An average of the three scores gives the pupil's comprehension score. The pupil should, of course, with the book open before him make 100%. From 90% to 100% is passable, but anything below 90% is unsatisfactory, and suggests that the pupil needs training in comprehension.

### Sample of Comprehension Test

Selection: *Peter Johnson's Boots*, Book IV, page 10.

Time for reading: 4 minutes (150 words per minute).

#### Test Questions:

Draw a circle around the right word or group of words:

1. Peter Johnson lived in (England, Canada, Sweden, Germany, Alaska).
2. When Peter started out for the city he took (four horses, two dollars, seven hens, ten silver coins, five pigs).
3. When Peter traded boots the first time he gave the other man his boots and (five cats, a dollar, a belt, a pair of socks, three dollars).
4. Peter did not like the new boots because (they were too short, the toes were too square, they hurt his feet very much, they were not nice-looking, they were too small).
5. He traded the boots a second time. This time his new boots were (worse than the others, bigger than the others, too high, just right, too old).
6. When Peter traded shoes the last time he got a pair of shoes that were (worn out, much too big, a little too tight, too pointed at the toes, just right).
7. Each time that Peter traded shoes he gave the other men some money. Altogether he gave the other man (eight silver coins, four dollars, fifty cents, five dollars and fifty cents).
8. When he went home he (sat down on a chair, walked up and down the room, showed his shoes to his wife, asked his wife whether she liked the shoes, asked his wife for some supper).
9. Peter's wife told him that his shoes were (his own old shoes, too short, very nice, too old, square at the toes).
10. Peter's name was (on the sole, on the heel, on the toe, on the side, inside the top of one of the boots).

For pupils whose comprehension is low use the exercises recommended for improving comprehension in Division I. The *Training Lesson* described in *Types of Reading Activity* for Division II is, probably, the best specific training for the improvement of comprehension and the regular use of it ordinarily produces good results.

A good course of training for the development of comprehension may be planned for the good readers of Division II, and based upon the authorized readers. Select from the fourth reader ten passages to be read for general significance (the selection of the main idea). Prepare for each a multiple choice test designed to discover whether or not the readers have grasped the main point of the passage. Give the first two or three passages in training-lesson periods to show the pupils how to deal with them. For the rest, have the pupils



read and answer the test questions individually as time permits. When all have worked through the ten passages from the fourth reader, give them ten from the fifth, followed by ten from the sixth. Repeat this course by a second, training the pupils to read to collect facts (details), beginning with passages from the fourth reader and working up to the sixth. Repeat with courses in reading to follow precise directions, to predict outcomes (draw conclusions), and for any other reading purpose considered desirable. Such a course is interesting, simple to give, and if carried through, produces very worth-while results.

## READING MATERIAL SUITABLE FOR DIVISION II

(For additional material, see the Book List.)

### Fourth Year:

*Robin Hood*: Happy Readers Series.

*The Little Lame Prince*: Mulock.

*Heidi*: Spyri.

*Pinocchio*: Collodi.

*Fairy Tales*: Grimm.

*Black Beauty*: Sewell.

*Flat Tail*: Galland Fleming.

*Bambi*: Salten.

*A Dog of Flanders*: Ouida.

*The Nurnberg Stove*: De La Ramee.

*How the Indians Lived*: Dearborn.

*The Swiss Twins*: Perkins.

*The Norwegian Twins*: Perkins.

*Best Short Stories for Boys and Girls*: Brink.

*White Camels of the Singing Sand*: Dodds.

*On Charlie Clark's Farm*: Animal Book Series.

*The Children's Bookshelf*, Book III.

*Safety Every Day*: Safe and Healthy Living Series.

✓ *In Town and Country*: The Road to Safety Series.

### Companion Sets:

✓ *Exploring New Fields*: Child Development Series.

✓ *Enchanted Paths*: Far Horizons Series.

✓ *Basic Readers, Book IV*: Elson-Gray Readers.

✓ *New Dramatic Reader, Book III*: Bayliss.

✓ *Drama Highway, Book III*: Hampden.

### Fifth Year:

*Hans Brinker of the Silver Skates*: Dodge.

*Little Women*: Alcott.

*Little Men*: Alcott.

*A Saxon Maid*: Pollard.



*Arabian Nights.*

*Tom Sawyer*: Mark Twain.

*Huckleberry Finn*: Mark Twain.

*Bird's Christmas Carol*: Wiggin.

*Fairy Tales*: Anderson.

*Jeanne-Marie and her Beautiful Bird*: Phillips.

*Peter Pan and Wendy*: Barrie.

*Gulliver's Travels* (abridged edition).

*The Mexican Twins*: Perkins.

*Sajo and the Beaver People*: Grey Owl.

*Animal Life*: Nida Science Series.

*Smiling Hill Farm*: Miriam Mason.

✓ *Our Town and City Animals*: Animal Book Series.

✓ *Children's Bookshelf Series*, Book IV.

✓ *Doing Your Best for Health*: Safe and Healthy Living Series.

✓ *Here and There*: The Road to Safety Series.

### Companion Sets:

✓ *Tales and Travels*: Child Development Readers.

✓ *Treasury Readers*, Book V.

✓ *Ships of Araby*: Far Horizons Readers.

✓ *Treasure Trail Series*, Book V.

✓ *New Dramatic Readers*, Book IV: Bayliss.

### Sixth Year:

*In the Grip of the Barren Lands*: Norman Blake.

*Anne of Green Gables*: Montgomery.

*Anne of Avonlea*: Montgomery.

*The Burrow's Money Bag*: Thomas.

*At the Back of the North Wind*: Macdonald.

*Dragon Island*: Foster.

*Rebecca of Sunnybrook Farm*: Wiggin.

*Three Against the Gang*: Norman Blake.

*He Went With Marco Polo*: Kent.

*The Dog Crusoe*, Ballantyne.

*Flying the Printways*: Hovius.

*Gay Madelon*: Phillips.

*The Colonial Twins*: Perkins.

*The Pioneer Twins*: Perkins.

*Jan, St. Bernard.*

✓ *The Children's Bookshelf*, Book V.

*In Little America with Byrd*: Hill.

✓ *The Children's Bookshelf*, Book V.

*Building for Health*: Safe and Healthy Living Series

*Around the Year*: The Road to Safety Series.

### Companion Sets:

- ✓ *Highways and Byways*: Child Development Series.
- ✓ *Beacon Study Series*, Book VI.
- ✓ *Hearts High*: Far Horizon Series.

**Note**—For convenience, books are listed as above. The teacher is urged, however, to fit the book to the maturity level and interests of the child, regardless of the year classification.

### Remedial and Study Reading:

- Improving Your Reading*: Wilkinson and Brown.
- Standard Test Lessons in Reading*: McCall and Crabbs.
- Reading to Learn*, Books I, II and III: Yoakam and Knolton.
- Diagnostic Workbooks*—American Education Press:
  - Adventure Trails.
  - Exploring Today.

### TEACHERS' REFERENCE LIST

- Teaching Reading to Children*: Patterson.
- Reading Readiness*: Harrison.
- Better Primary Reading*: Stone.
- The Improvement of Reading*: Cole.
- Remedial Reading*: Monroe.
- Improving Your Reading*: Wilkinson & Brown.
- New Methods in Primary Reading*: Gates.

### LITERATURE

*Literature is not a "subject" for children, to be "taught" in a series of formal "lessons." It is a group of enjoyable activities.* It provides interesting and varied experiences in the realm of beauty, through poem, or story, or play. It brings delight in rhythm by the jingles and poems to which the children can make suitable movement as expression; and it creates vivid and varied word pictures that live in the imagination. Through stories and plays children enter dramatically into the lives of others, thus developing appreciation of people, and a feeling of life itself. The value of Literature lies not in the material presented, but rather in the emotions of pleasure, of delight, of genuine enjoyment which come from the children's responses to it. In consequence, the teacher's concern is that the present experience will be a present enjoyment, for upon the depth of children's present joy in Literature depends the extent and permanence of later appreciation.

There should be a wide variety in the material presented. Nursery Rhymes will have a place in Division I; and Folk Tales and Fairy Tales in Division II. There are some interesting poems and stories, recently written, that touch on all the experiences of childhood, and give delight by their charm-

ing phrases and their vivid pictures. An abundance of material, both classical and modern, is available for the children of Division II. Stories, poems and plays, suited to their stage of development, are without number. There are more really delightful books for children today than ever before in the history of the world. No schoolroom can afford to be without some of these beautiful books, which add greatly to the joy of the children's lives.

Some of the writers of juvenile literature are very dear to the hearts of the children. Children delight in the whimsical stories of Barrie, in the delicacy of Hans Andersen's tales, in the gayety of Milne's verses, and in the charm of Kipling's phraseology. It is suggested that they become acquainted with some interesting circumstances in the lives of their favorite authors. This acquaintance need not be made in any formal way, but rather through the reading of simple stories, telling of interesting incidents.

The following authors are suggested:

Robert Louis Stevenson.  
Rudyard Kipling.  
Sir James Barrie.  
Eugene Field.  
Louisa Alcott.  
L. M. Montgomery.  
Hans Christian Andersen.  
A. A. Milne.  
Eleanor Farjeon.  
Bliss Carman.  
Sir Chas. G. D. Roberts.

Other writers may be included, as the children and teacher desire.

Much of the literature which the children are capable of enjoying is beyond their reading ability; and it follows that the teacher will read to the children a great deal. Perhaps there is no better way of finding interest in literature than by listening to a good reader who enjoys the story himself. The teacher will have many opportunities for acquainting the children with literature: in the course of an enterprise, in the Study Hour, during the periods of recreation.

Children can do more than listen to stories and poems. For genuine appreciation, some expression of creative interpretation is desirable, which may take several different forms. Some suggestions for this expression are given below, and may be adapted to the ability of either Division I or II.

- (1) *Creative writing* of verse, story or dialogue.—This type of activity occurs naturally in an enterprise.
- (2) *Dramatization of the story*.—This is planned by the children under the teacher's guidance, and helps in their interpretation of characters and plot, developing both originality of speech and resourcefulness in providing stage and setting.

- (3) *Pantomime*.—This may be carried out while a group tell the story or recite the poem; e.g., *The Marching Song*—Stevenson; *The Owl* and *The Pussy Cat*—Lear.
- (4) *Illustrating story, rhyme, or poem*.—A “movie” may be made, to accompany the story; or an illustration for a booklet may be the expression of appreciation through creative art.
- (5) *A puppet show*.—The puppets are made and dressed by the children, who plan also the speeches of the characters.
- (6) *Story-telling*.—Stories may be given to the children by the teacher, or be discovered by the children themselves, to be presented to the group. These may be told by individual children or in relays.
- (7) *Verse Speaking*.—Individual children, or groups of children, or the entire class, will plan to say the poem as beautifully as they can.
- (8) *Oral reading of stories*.—This will be done by the teacher, by one child, or by a group of children. Reading parties may be arranged.
- (9) *Informal discussion* of characters in stories, plots, interesting incidents and jokes.
- (10) *Oral reports* to the group on stories or books enjoyed.

## CHORAL SPEAKING

### Aims.

Enjoyment of the selection.

Development of an appreciation of literature.

Practice in the expression of that appreciation.

Development of the voice.

Practice in speaking beautifully.

### Procedures.

Give a suitable setting.

Read the selection to the class.

Discuss with the class the general effect of the piece, its particular beauties, the rhythm and how to express it, the words and how to enunciate and group them, the parts to be said by the light (high) voices and those to be spoken by the dark (low) voices.

Work out the choral recitation of the selection as it appeals to teacher and class. The children will memorize the selection as the choral speaking proceeds.

### Teach the Class—

1. To beat time softly as the teacher reads or recites.
2. To express the time by some suitable movement as they themselves recite.



3. To recite and beat a variety of rhythms:

(a) **Drum-beat:** "The Queen of Hearts," "Simple Simon," poems in *When We Were Very Young*, by A. A. Milne.

(b) **Walking, Marching, Running:** "Hot Cross Buns," "How Many Miles to Babylon?," "John Brown's Body," "The Wind in a Frolic," "We Be the King's Men."

(c) **Dancing, Skipping:** "Mulberry Bush," "Nuts in May," "Little Nut Tree," "Go Down to Kew," "Hoppity," "Robin Hood's Wedding."

(d) **Riding:** "I Had a Little Pony," "Three Jolly Gentlemen," "My Heart's in the Highlands," "The Highwayman," "The Ride from Ghent to Aix."

(e) **Rocking:** "Hush-a-by," "Sweet and Low," "White Sheep," "Rock-a-by Baby," "Little Blue Pigeon" (Japanese Lullaby), "The Sleepy Man," "The Sandman."

(f) **Bells:** "Jingle Bells," "Gay Go Up and Gay Go Down," "The Bells Swing," "Evening Bells" (Tennyson).

4. Teach the pupils to use the rhythmic stress in reciting; that is, while keeping the time, to place the stress on the word which the thought indicates, running lightly over the words which are unimportant in thought. This fills the recitation with little runs and trills as in music, and makes it much prettier than if the metric stress is used; for example: "The Little Nut Tree," if read with metric stress, is perfectly regular and monotonous. If read with rhythmic stress, however, it has a charming music.

5. Have the pupils, by listening and beating, find out the number of stresses in each line. Point out that, in beating, the hand rises on the light stress, and falls on the heavy stress. Teach them to mark the light and heavy stress and also the runs, trills, and rests, in the poetry read with rhythmic stress.

**SUGGESTIONS FOR CHORAL SPEAKING—DIVISION I**

1. The teacher or a pupil recites or reads while the class keeps time by appropriate movement.

Dance to your Daddy (*Nursery Rhymes*).

To Market, to Market (*Nursery Rhymes*).

Hickory, Dickory, Dock (*Nursery Rhymes*).

Ding, dong, bell (*Nursery Rhymes*).

One, Two, Buckle My Shoe (*Nursery Rhymes*).

Tippy, Tippy, Tip Toe (*Poetry Speaking*, Book I).

Husky-Hi (*Widdy, Widdy, Wurky*).

Marching Song (*Child's Garden of Verses*).

John Had Great Big Waterproof Boots On (*When We Were Very Young*).

Lines and Squares (*When We Were Very Young*).

2. The teacher, or one pupil, recites the stanza, and the class recites the chorus.

Cock-a-Doodle-Do (*Nursery Rhymes*).

Farewell to the Farm (*Child's Garden of Verses*).

Sleep, Baby, Sleep (*Verse Time*, Green Book).  
 Old King Cole (*Verse Time*, Red Book).  
 Grasshopper Green (*Verse Time*, Green Book).  
 Rookety-Coo (*Verse Time*, Pink Book).  
 London Bridge is Broken Down (*Verse Time*, White Book).

The Gray Billy Goat.	}	(Widdy, Widdy, Wurky.)
Well I Never!		
My Donkey.		

This device may be used in the cumulative stories, the class joining in the chorus. Examples are:

The Little Red Hen.  
 The Three Billy Goats Gruff.  
 The Old Woman and Her Pig.  
 Chicken Little.

3. A group recites while others dramatize, each actor saying his own line at the correct time.

Simple Simon (*Nursery Rhymes*).  
 Little Boy Blue (*Nursery Rhymes*).  
 Hark! Hark! The Dogs Do Bark! (*Nursery Rhymes*).  
 Ferry Me Across the Water (*Sing-song*).  
 Cock-Robin (*Verse Time*, Pink Book).  
 The Fairy Cobbler (*Rhythm and Rhyme*, Book I: Ring-a-Ting).  
 The Owl and the Pussy Cat (*Highroads to Reading*, Book 3).  
 Who Stole the Bird's Nest? (*Highroads to Reading*, Book 3).

Puppy and I.	}	(When We Were Very Young.)
The King's Breakfast.		

4. A different pupil, or a different group of pupils, recites each line or each stanza. Possibly some of the lines or stanzas may be said in chorus.

A is an Archer Who Shot at a Frog (*Nursery Rhymes*).  
 Monday's Child is Fair of Face (*Nursery Rhymes*).  
 The Goblin (*Choral Speaking Arrangements for the Primary Grades*).  
 The Squirrel. }  
 Mice. } (Sung Under the Silver Umbrella.)  
 The Turtle (*Silver Pennies*).  
 There are Fairies at the Bottom of Our Garden (*Fairies and Chimneys*).

† Wynken, Blynken and Nod (*Verse Time*, Green Book).  
 See the Robbers Passing By (*Invitation to the Play*, Book I.)

Poor Puss (*Invitation to the Play*, Book I.).

5. Two groups recite antiphonally.  
 Baa, Baa! Black Sheep (*Nursery Rhymes*).  
 Pussy Cat, Pussy Cat! (*Nursery Rhymes*).  
 Where are you Going, my Pretty Maid? (*Nursery Rhymes*).

What Does the Bee Do? }  
 What is Pink? } (Sing-Song.)  
 If a Pig Wore a Wig. }

The Dandelion (*Invitation to the Play*, Part I).  
 Lady Moon (*Far Horizons*, Book 5: Enchanted Paths.)  
 Mrs. Hen (*Poetry Speaking*, Book 2).  
 Differences (*Fairies and Chimneys*).

6. The whole class speaks as a choir, in unison, working for beautiful speech in tone, inflection and enunciation.

The Hens. }  
 The Woodpecker. } (Under the Green Tree.)  
 My Shadow. }  
 Winter Time. } (A Child's Garden of Verses.)  
 The Rockaby Lady. }  
 The Sugar Plum Tree. } (Songs of Childhood.)  
 Silver (*Highroads to Reading*, Book 3.)  
 Lullaby of the Iroquois (*Highroads to Reading*, Book 3.)  
 The Huntsmen (*Verse Time*, Green Book).  
 The Buckle (*Rhythm and Rhyme*, Book 4: Poets Calling).

## SUGGESTIONS FOR CHORAL SPEAKING—DIVISION II

1. The teacher reads or recites while the class expresses the rhythm by suitable movement.

The Barber's (*The Enchanted Way*, Book 3: Traveller's Joy).  
 Disobedience (*When We Were Very Young*).  
 Green Broom (*Invitation to the Play*, Book 2).  
 The Barrel Organ (*Open Sesame*).  
 Lullaby of an Infant Chief (*Verse Time*, Blue Book).  
 Lochinvar (*Far Horizons*, Book 5: Ships of Araby).

2. The teacher, or a pupil, recites the stanza and the class recites the chorus.

John Cook's Mare (*Verse Time*, White Book).  
 Kitty Alone (*Drama Highway*, Book 2).  
 Rilloby Rill (*Drama Highway*, Book 2).  
 The Holly and the Ivy (*The Enchanted Way*, Book 4: Treasure Trove).  
 Blow the Man Down (*The Enchanted Way*, Book 4: Treasure Trove).  
 The Jumblies (*Poetry Speaking*, Book 3).

3. A different pupil, or a different group of pupils, recites each line, all coming in together, perhaps on the last line.

Hunting Song (*Rhythm and Rhyme*, Book 4: Words with Wings).

Hannibal Crossed the Alps (*Poetry Speaking*, Book 3).

Cavalier Lyric (Boot, Saddle) (*The Enchanted Way*, Book 4: Treasure Trove).

The Pedlar's Song (*The Enchanted Way*, Book 4: Treasure Trove).

The Bugle Song (*Poetry Speaking*, Book 3).

The Proud Mysterious Cat (*Verse Time*, Red Book).

4. Two Groups of pupils recite antiphonally.

Friday Street (*Poetry Speaking*, Book 2).

Kingsway (*Poetry Speaking*, Book 2).

Overhead on a Salt Marsh (*Rhythm and Rhyme*, Book 4: Words with Wings).

Wise and Foolish (*The Bible*).

Where Are You Going, Great Heart? (*Far Horizons*, Book 5: Ships of Araby).

The Wind Blows North (*Invitation to the Play*, Book 1).

5. Three, or more, groups of "light," "medium" and "dark" voices reciting in turn.

I Met at Eve (*Rhythm and Rhyme*, Book 4: Words with Wings).

Bad Sir Brian Botany (*When We Were Very Young*).

A Silken Gown and a Golden Ring (*Drama Highway*, Book 2).

Tartary (*Highroads to Reading*, Book 4).

Carol of the Cherry Tree (*Here We Come a-Piping*, Book 4).

The Golden Road to Samarkand (*Far Horizons*, Book 6: Hearts High).

6. The most beautiful way to recite the poetry is by unison speech; that is, the class speaking together as a choir. The class may be divided into groups of "light," "dark" and "medium" voices, each group taking its part as suits the poem. This method is, of course, the most difficult, as a great deal of practice is needed to get the tones soft and flexible, the enunciation of each vowel and consonant correct, the "attack" and carry-through exactly together, the voices varying, and the expression right for the feeling of the piece. The following selections may be used in this way:

Psalm 15;

Psalm 24;

Psalm 19;

Psalm 121.

Psalm 23;

There were Shepherds (St. Luke).

Under the Greenwood Tree: Shakespeare (*Far Horizons*, Book 4; Enchanted Paths).



The Ships of Yule (*Highroads to Reading*, Book 5).

A Vagabond Song (*Highroads to Reading*, Book 5).

Velvet Shoes (*Silver Pennies*).

The Shining Ship (*Far Horizons*, Book 5: Ships of Araby).

The Daffodils (*Canadian Book of Prose and Verse*, Book 1).

7. The following collections of rhymes and poems for Verse Speaking will be found useful:

*Poetry Speaking*, Books 1, 2, 3 (Methuen).

*Open Sesame* (Methuen).

*Invitation to the Play*, Books 1, 2, 3 (Thos. Nelson).

*Rhythm and Rhyme*, Books 1, 2, 3, 4 (Thos. Nelson).

*Verse Time*—

The Pink Book.

The White Book.

The Green Book.

The Blue Book.

The Red Book.

The Yellow Book.

The Violet Book.

The Orange Book.

(Geo. Phillips & Sons.)

*Drama Highway*, Books 1, 2, 3 (J. M. Dent).

*Here We Come A-Piping*, Books 1, 2, 3, 4 (Basil Blackwell).

*Choral Speaking Arrangement for the Lower Grades.*  
(Expression Co.)

*Choral Speaking Arrangement for the Upper Grades.*  
(Expression Co.)

*Mother Goose Nursery Rhymes and Pictures*: Joan Huggins (Thos. Nelson).

**NOTE**—Other selections may be found in the books listed for Reading and for Literature.

### TEACHERS' REFERENCE

*Poetry Speaking for Children*, Parts I and II: Gullan & Gurrey.

*A Poetry Speaking Anthology*, Books I, II and III.

*Better Speech and Better Reading*: Schoolfield. A practice book adapted to Division I.

*Rhythm and Rhyme*, collected by Richard Wilson.

## RECOMMENDED LIST OF BOOKS FOR CHILDREN'S LITERATURE AND RECREATIONAL READING

### Divisions I and II

*For the Children's Hour*: Bailey and Lewis.

*Anthology of Children's Literature*: Johnson and Scott.

*Just So Stories*: Kipling.

*Best Stories to Tell Children*: Bailey.

- Far Horizons.*
- The Rainbow Cat*: Rose Fyleman.
- The Bible*: Selected Stories.
- Open Sesame*: Compton.
- Canadian Poetry Book*: D. J. Dickie.
- Poems for the Children's Hour*: Josephine Barton.
- The Golden Flute*: Hubbard and Babbitt.
- The Poetry Books* 1, 2, 3, 4, 5, 6: Huber, Bruner and Curry.
- Invitation to the Play*, Books 1, 2, 3.
- Rhythm and Rhyme*, Books 1, 2, 3, 4.
- Here We Come A-Piping*, Books 1, 2, 3, 4: Rose Fyleman.
- Peacock Pie*: Walter de la Mare.
- Here, There and Everywhere*: Dorothy Aldis.
- A Book of Little Plays*: Enid Blyton.
- Let's Do a Play*: Rodney Bennett.
- Plays in Verse and Mime*: Rosalind Vallance.
- Brer Rabbit Plays*: Elizabeth Fleming.
- Refresher Plays*: Nora Ratcliff.
- Twelve Robin Hood Plays*: Elizabeth Fleming.
- Lector Readings*: E. Lucia Turnbull.
- We Read Them Aloud*: E. Lucia Turnbull.
- Play with History*: Hugh Chesterman.
- Reading and Doing Series*: Rodney Bennett.
- Scenes from Famous Stories—Introductory Books 1 and 2.
- Scenes from Hiawatha.
- Five Little Plays for Children*: Muriel Levy.
- Seven Plays for Little People*: Isabel Wood.
- Drama Highways*, Books 1, 2, 3.
- A Dramatized Bible Reader*: Elizabeth Gray.
- Playing with History*: Hugh Chesterman.
- Pattern Plays*: Oakden and Sturt.
- Fourteen Verse Plays*: Elizabeth Fleming.
- Silver Pennies*: Blanche Jennings Thompson.
- More Silver Pennies*: Blanche Jennings Thompson.
- About Me*: John Drinkwater.
- Fairy Tales*: Hans Christian Andersen.

## DIVISION I

- Highroads to Reading*: Books 2 and 3.
- It Happened One Day*: Huber, Salisbury and O'Donnell.
- Storyland*: Rickert.
- Little Black Sambo*: Bannerman.
- Peter Rabbit*: Beatrix Potter.
- The Bobbs-Merrill Second Reader*.

*Canadian Readers*, Book 3.  
*Book of Nursery Rhymes*.  
*Child's Garden of Verses*: Stevenson.  
*Sung Under the Silver Umbrella*.  
*Sing-Song*: Christina Rossetti.  
*One Hundred Best Poems*: Marjorie Barrons.  
*When We Were Very Young*: A. A. Milne.  
*Now We Are Six*: A. A. Milne.  
*Fairies and Chimneys*: Rose Fyleman.  
*The Fairy Green*: Rose Fyleman.  
*The Fairy Flute*: Rose Fyleman.  
*For Days and Days*: Annette Wynne.  
*Fifty Country Poems*: E. L. M. King.  
*Under the Green Tree*: E. M. Roberts.  
*Gay Go Up*: Rose Fyleman.  
*Poems of Childhood*: Eugene Field.  
*Rhymes of Childhood*: James Whitcomb Riley.  
*Ferdinand*: Munro Leaf.  
*Millions of Cats*: Wanda Gag.  
*Beautiful Joe*: Marshall Saunders.  
*Walter, the Mouse*: Marjorie Flack.  
*Angus and the Ducks*: Marjorie Flack.  
*Ask Mr. Bear*: Marjorie Flack.  
*Humpy, the Camel*: Hamilton Williamson.  
*Winnie the Pooh*: A. A. Milne.  
*The House at Pooh Corner*: A. A. Milne.  
*Ameliar Anne and the Green Umbrella*: Constance Howard.  
*Hoot Owl*: Mabel Giunnip LaRue.  
*Ride the Wind*: Ethel Calvert Phillips.  
*A Day with Dede*: Katherine Southwick Keeler.  
*A Day with Tommy*: Katherine Southwick Keeler.  
*Do You Like to Open Packages?*: Catherine Beebe.  
*Bluebonnets for Lucinda*: Sayers.  
*Pinocchio*: Collodi.  
*Lost and Found*: Turpin and Bryce.  
*The Story of Babar*: Jean de Brunhoff.  
*Birthday of Obash*: Chalmers.  
*Taxis and Toadstools*: Rachel Field.  
*The Painted People*: Rachel Field.  
*The Posy Ring*: Wiggin and Smith.  
*A Canadian Child's ABC*: Gordon.

## DIVISION II

*Tales from Hiawatha*.  
*Famous Men of the Middle Ages*: Haaren and Poland.

*Fifty More Famous Stories Retold*: Baldwin.  
*Book of Great Lives*: Evans Brothers Ltd.  
*Highroads to Reading*, Books 4 and 5.  
*The Hall of Heroes*: Evans Brothers Ltd.  
*The Happy Prince*: Oscar Wilde.  
*Old Pipes and the Dryad*: Stockton.  
*The King of the Golden River*: Ruskin.  
*Alice in Wonderland*: Carroll.  
*Through the Looking Glass*: Carroll.  
*Why the Chimes Rang*: Raymond Alden.  
*The Story of the First Xmas Tree*: Van Dyke.  
*Jeanne-Marie and the Golden Bird*: Ethel Calvert Phillips.  
*The Christmas Carol*: Dickens.  
*Ballads and Ballad Plays*: John Hampden.  
*Poetry Speaking*, Book 3.  
*The Pied Piper of Hamelin*: Robert Browning.  
*Verse Time*:  
     Blue Book.  
     Violet Book.  
     Red Book.  
*Flint and Feather*: E. Pauline Johnson.  
*The Habitant*: William Henry Drummond.  
*Here We Come A-Piping*, Books 1, 2, 3, 4: Rose Fyleman.  
*Nine New Plays for Children*: Rose Fyleman.  
*Grannie Gray*: Eleanor Farjeon.  
*Toad of Toad Hall*: A. A. Milne.  
*The Romantic Age*: A. A. Milne.  
*The Ivory Door*: A. A. Milne.  
*Hans Brinker and the Silver Skates*: Mary Mapes Dodge.  
*The Little Lame Prince*: Dinah M. Craik.  
*Jackanapes*: Julia Ewing.  
*The Wind in the Willows*: Kenneth Grahame.  
*Peter Pan in Kensington Gardens*: Sir James Barrie.  
*Peter and Wendy*: Sir James Barrie.  
*The Secret Garden*: Frances Hodgson Burnett.  
*The Cat that Went to Heaven*: Elizabeth Coatsworth.  
*Kitty: Her First Hundred Years*: Rachel Field.  
*Dr. Doolittle*: Hugh Lofting.  
*The Trumpeter of Krakow*: Eric Kelly.  
*Heidi*: Spyri.  
*Moni, the Goat Boy*: Spyri.  
*Biography of a Grizzly*: Ernest Thompson Seton.  
*Wild Animals I have Known*: Ernest Thompson Seton.  
*The Jungle Book*: Rudyard Kipling.  
*The Wizard of Oz*: Frank Baum.  
*Anne of Green Gables*: L. M. Montgomery.



*Captain January*: Laura Richards.  
*Merry Adventures of Robin Hood*: Howard Pyle.  
*King Arthur and His Knights*: Howard Pyle.  
*Silver—The Story of an Atlantic Salmon*: R. L. Haig-Brown.  
*Bambi*: Felix Salten.  
*Gay Neck*: Dham Gopai Mukerji.  
*The Wonderful Adventures of Nils*: Selma Lagerlof.  
*Children's Literature*: Curry and Clippinger.  
*After the Sun Sets*, Books 1 and 2: W. J. Gale.  
*Grimm's Fairy Tales*.  
*Fifty-Two Bible Stories for Children*: Williams.  
*Forty Good Morning Tales*: Rose Fyleman.

# LANGUAGE AND SPELLING

---

## GENERAL INTRODUCTION

The programme for Social Activities provides excellent opportunities for the use of language, and for the teaching of it informally. Each enterprise will bring many new words into the children's spoken vocabulary, and will also enlarge their written vocabulary. The games, reports and dramatizations require good sentence structure, accurate pronunciation and correct forms of speech. *All of the language teaching that is necessary may be given during the preparation of the enterprises*, instead of being arranged in a series of unrelated lessons and exercises.

There is, however, a more formal side of speech training that requires attention; for example, exercises in breath control, exercises on difficult sounds, jingle exercises for freedom and resonance. Training of this kind should be given to the whole school, or to the whole division, as the case may be, at the same time. A regular period should be set aside each day for practice in speech training as outlined.

### Speech Training:

It is unnecessary to enlarge upon the value of speech training; everyone admits its importance. The exercises suggested in this course are simple and few in number, but experience has proved that they are keenly enjoyed by the pupils, and that practising them regularly brings about surprising improvements in speech. *These exercises are intended for use with the whole school; that is, either with Division I or with Division II, or with both divisions together.*

### The Voice:

The voice is produced by a stream of air passing outward over the vocal chords. The voice mechanism is muscular and, like all muscles, it requires training and practice to make and keep it fit.

### The Voice Mechanism has four parts:

The *chest walls* control the stream of air.

The *vocal chords* produce the voice.

The *resonance chambers*, in the throat, nose and mouth, enlarge and enrich the voice.

The *mouth*, with soft and hard palate, tongue, teeth, teeth ridge, lower jaw, and lips, moulds or forms each of the different vowel or consonant sounds of the language.

## **For Good Speech:**

Inhale deeply.

Exhale with a smooth, even flow of air.

Relax the throat. Relax! Speak pleasantly!

Place your tone on the lowest note you can use easily. It gives your most beautiful speaking tone. Practise speaking on that note. It requires a very short time to make this a habit.

Use all your resonance chambers.

Open the throat and mouth completely.

Keep the tongue flat.

Place the parts of the mouth in the correct position for enunciating each sound. If you do so, you cannot produce the wrong sound. If a sound is mispronounced, some part of the mouth is in the wrong position.

Speak vowels with an open throat.

Speak consonants crisply.

Deliver your speech at the lips.

## **The Time:**

Five to ten minutes daily should be spent in speech training. The pupils in a rural school should take the work as one group.

## **The Speech-Training Lesson:**

The following order is suggested:

Take correct sitting, or standing position.

Breathing exercise—General, No. 1.

One other breathing exercise.

One resonance exercise.

One articulation exercise.

Group practice of any jingle, verse, poem, sentence, words for enunciation or forms for correct usage.

Group practice of any new piece of speech work which the class may have in hand.

## **SPEECH-TRAINING EXERCISES**

### **Standing and Sitting Exercises:**

The speaking exercises which follow cannot be practised satisfactorily until the children have been taught to take correct sitting and standing positions: erect, head up, chin well in; shoulders free, not held stiffly back; arms easily at the sides; back flat, not deeply curved in at the waistline; abdomen in; hips back at the top, forward at the bottom; weight on the balls of the feet. Standing with the heels about two inches from the wall, make the hips, elbows, waistline, back, shoulders and head touch the wall. Give a little push with the elbows to send the body erect and you have correct

standing position. Correct sitting position is the same from the hips upward. The seat should be low enough that, when the feet are placed flat on the floor, the hand can be inserted between the chair and the under part of the knee. The following exercises will help to develop correct habits:

1. Sit, or stand, erect, with head up and chin in.
2. Sit, or stand, with back flat against the wall or seat. Head, shoulders, waistline, hip, should touch wall or seat.
3. With arms stretching upward, sit, or stand, as tall as possible.
4. With arms by the sides, sit or stand as tall as possible.
5. With the hands by the sides, raise the shoulders and make them move in a circle, front, up, around back, down. Repeat 3 times.

### **Breathing Exercises (General):**

1. The children sit, or stand, in correct position. The teacher beats a placid and regular one, two, three, the children inhaling through the nose—in, two, three; out, two, three. Try to get the breath flowing in and out smoothly.
2. Repeat the above exercise, exhaling through the nose.
3. Beat three as before. This time include a “stay,” which is better than “hold,” as it is less likely to make the pupil tense. In, two, three; stay, two, three; out, two, three.
4. Breathe in, two, three. On “out” of next bar, clap the hands smartly. Children drop the jaw and clear the lungs quickly on “ha!”: in, two, three; out “ha!” Repeat 3 times.
5. “*Big Man*”—Raise the chest, extending it as much as possible by muscular action. Breathe in, two, three; out, two, three.
6. “*Mr. Frog*”—By muscular action swell out the lower ribs and draw them in; out, in. Repeat 3 times.
7. “*Tired Dog*”—With lower ribs swelled out, pant 5 times.

### **Breathing Exercises for Control:**

1. “*Chickadee*”—Take a deep breath and exhale, saying “chickadee, dee, dee,” as long as possible.
2. “*Steam Engine*”—Take a deep breath and exhale, saying “s-s-s” as long as possible.
3. “*Feather-in-the-air*”—Take a deep breath and, pretending to toss a feather into the air, keep it up by blowing softly as long as possible.
4. “*Swim-under-the-water*”—Take a deep breath and, moving the arms from front to back as in swimming, hold the breath for 2, 3, 5, 7, 10 counts.



5. "*Let-go*"—Inhale, exhale, letting a little go in each count; 1, 2, 3, 4. Practise this till the children can let go on counts up to ten.

### **Relaxation Exercises:**

1. Take a deep breath slowly: exhale slowly.
2. Raise limp arms slowly; lower slowly.
3. Bend body forward at waist, drooping limply. Raise slowly.
4. Lower head slowly to chest; raise slowly.
5. Drop the jaw, opening the mouth. Do not push down; let it drop. Raise slowly.
6. Take sitting, or standing, position. Tense the body, stiffen fingers, stretching towards floor, or tighten the hands into fists. Tense slowly, relax slowly.
7. Tense throat; say "dog" harshly; relax throat, say same word softly. Repeat with any word.
8. When a child is reading or speaking harshly, remind him to relax his throat. He can do it immediately.

## **SPEECH TRAINING EXERCISES**

### **Exercises for Resonance.**

1. "*Bumble Bee*"—Hum "m" on three slow beats. Pupils should feel sound high behind the nose and at roots of upper teeth. As the children say, "humming tickles your teeth."
2. Repeat exercise with "n" and "ng."
3. Take the exercise with "m," changing to "n," changing to "ng." The tone should flow smoothly without a break, one strip of sound moulded in different ways.
4. Take same exercise with other vowels and final consonants.
5. "*Rolling 'R'*"—Say "ah brrrr;" repeat. Many people find it difficult to trill the "r," but the children will think it fun, and practise till they get it. It is an invaluable exercise for breath control, stimulating the soft palate, and agility of the tongue, as well as for resonance.

### **Articulation Exercise:**

#### **JAW.**

1. Open mouth as wide as possible. Close slowly; open, close; open, close—five times. This limbers the muscles at the hinge of the jaw. It is also a useful relaxation exercise.
2. Relax the lower jaw and move it slowly from side to side three times; then move it slowly down, around, and up, as in chewing.

3. Open the jaw about two finger-widths and with an open throat say "ma—ba—pa". Repeat five times, keeping the throat relaxed all the time. Note how soft are the sounds made by a relaxed throat.

### THE LIPS.

Stiff and unused lips are a very common cause of ineffective and uninteresting speech. A great many faults are due to lazy lips; as, "noo" for "new", etc.

1. Rub the tongue over the lips, wetting them. Then rub the teeth over them, biting them very gently.
2. Make the lips as narrow as possible, drawing the corners as far back as you can; "narrow—relax," etc.
3. Raise the right side of upper lip; raise the left side. "Right—left." Repeat five times.
4. Repeat "eede—eedo" many times rapidly.
5. Make the lips flare outward like the mouth of a trumpet, saying the word "new" correctly. Exaggerated lip action will enable you to do this. After you have learned to do it you need only to think "new." The teacher might practise this exercise before a mirror till she gets it.
6. Prepare a list of words in "u"; as, "new," "dew," "stew," "student," "Tuesday," "lure," etc. Have the children practise saying these singly and in sentences.

### THE TONGUE.

The tongue is the most important organ of pronunciation. Control of it is essential to good speech.

1. Point it upward.
2. Point the tongue out and downward towards the chin.
3. Wag the tip up and down for eight counts. Begin at right and go around; then from the left around.
4. Protude tongue with groove in middle, raising both sides.
5. Rotate the tongue around the outside of the mouth.
6. Curl the tip back to a point behind the upper teeth; "up—down," "up—down," for eight counts.
7. Press tongue against the back of lower teeth; "press—go, press—go," for eight counts.
8. Say "lee—lee—lee" very rapidly for a few seconds.
9. Trill "r."
10. Tongue twisters are useful.

## METHODS OF PRODUCING SOUNDS

### LIP SOUNDS

**P:** This sound is prepared for by pressing the lips lightly together, forcing the breath against them, and then suddenly opening them with a "puff." A vowel sound is usually attached to the puff.

**B:** This sound is pronounced with similar preparation. The lips are not pursed as much but the breath is emitted through a broader opening. A vowel sound is attached in speech.

### LIP-TEETH SOUNDS

**F:** The breath is forced through the opening just as the lower lip is raised gently against the edges of the upper teeth and then withdrawn. When followed by a vowel, the closure of the lips with the teeth is made first, the sound coming out as the lip is suddenly drawn down.

**V:** This sound is closely related to the preceding except that the sound is made only as the lower lip and upper teeth are separated. The lip is drawn slightly inward over the teeth.

### TONGUE SOUNDS

**T:** This is a tongue-roof-of-the-mouth burst of air introducing (in words) a vowel. The end of the tongue is placed broadly against the gums of the upper teeth (lips apart). The air is compressed in the mouth and let loose by suddenly removing the tongue from contact with the gums.

**D:** This sound is formed in much the same way, a slight change in the shape of the tongue as the air is expelled giving a heavier sound.

**Th as in "this"** is a tongue-teeth sound. When it is correctly produced, the tip of the tongue is placed between the teeth and the breath is forced through.

**S:** This hissing sound is produced without first compressing the air, this being forced through the nearly closed teeth with the lips somewhat apart. The hollowed tongue is lifted near the gums of the upper teeth.

**Z:** This is formed in the same way as "S," but the teeth are brought slightly closer together and the tip of the tongue is held lower.

**Sh:** This sound is produced much in the same way as "S," but with a broader opening (flatter tongue) between the tongue and gums. The lips are slightly protruded.

**Ch:** The tongue is placed flat across the hard palate just above the upper gums, and the air pressure is raised in the mouth. The tongue is then suddenly lowered and the air discharged. A similar sound accompanies a sneeze.

**J:** This sound is produced in a manner similar to that for "Ch," but with a slightly different manipulation of the tongue.

**L:** This is very much a tongue sound. The tip of the tongue is lifted to the roof of the mouth and the upper gums, while the air is forced through the mouth on either side of the tongue.

**R:** The tip of the tongue is raised toward the hard palate, its base being depressed. The air is forced through the mouth above and about the tongue.

**Y:** The lips are slightly protruded, and the tongue is rounded; its tip being held loosely behind the lower teeth; and the air is forced through the lips, which are spread as they are retracted.

**K and Hard C:** The back of the tongue is raised against the soft palate, and the air is suddenly forced through as the tongue is lowered.

**G (hard):** The sound is similar to "K," the back of the tongue being held somewhat lower.

### NASAL SOUNDS

**M:** A stream of air is forced through the nose. The lips are kept closed.

**N:** The air is forced through the nose, as above, but the tip of the tongue is placed against the upper gums, and the lips are kept open.

**Ng:** This sound is made in much the same manner as "N," except that the back of the tongue is raised against the soft palate.

**H:** The mouth is opened, the tongue lies loosely on its floor, and the air is forced through.

### VOWEL SOUNDS

**A as in "Ale":** The lips are well apart; the teeth are well separated; the sides of the tongue touch lightly the back upper teeth.

**A as in "Air":** The lips and teeth are further separated, and the tongue is held a trifle lower.

**A as in "Mat":** The mouth is opened wider than for the preceding sound as the letter is uttered.

**A as in "Mar":** The mouth is opened still wider for this sound.

**A as in "Awe":** The lips are pointed to make a round opening, the tip of the tongue is lowered into the floor of the mouth and its base is raised somewhat.

**E as in "Eel":** The lips and teeth are held about as far apart as for "A" in "Ale." The tip of the tongue is against the lower gums but the body of the tongue is raised near the roof of the mouth.

**E as in "Net":** This sound is made very much like long "E" but the mouth is opened wider.

**I as in "Mile":** This is made like long "E" above with the mouth still more open.

**I as in "Bird"** (also "e," "o" and "u" in some words) : The jaws are brought closer together than for long "I," the tongue being kept in about the same position. The lips are slightly protruded.

**O as in "Old":** The lips are pointed with the tongue held low.

**O as in "Boat":** The lips and teeth are drawn more closely together than in long "O."



**O in "Stop":** Similar to but not identical with "a" in "arm" and in "awe."

**U in "Use":** Made like "y" followed by "oo".

**U in "Hut":** Made with teeth wide part, tongue on floor of mouth.

### Exercises with Combinations of Sounds:

The consonant sounds which are in need of correction should be practiced with each of the long vowel sounds; as:

**Th:** Tha, the, thy, tho, thu, ath, eth, ith, oth, uth.

**P:** Pa, po, pi, poo, ape, eep, ip, op, oop.

The same combinations can be made for the other consonants, and with the other sounds of the vowels.

Words containing the difficult sounds should be practised daily until readily uttered. Emphasis should be placed on the special letters.

**Th as in "think":** Thane, theme, thin, thule, faith, fifth, breath.

**Th as in "then":** They, these, them, their, thine, those, bathe, lithe.

**P:** Pay, peep, pipe, pope, ape, steep, wipe, stop, stoop.

**B:** Bait, bite, bib, boat, boom, able, babble, bumble.

**F:** Fail, fair, feel, foal, fool, full, coffee, ruffle, rift, roof.

**V:** Vane, vine, vocal, weave, wives, wove, remove, shelve.

**T:** Tame, team, time, tone, tune, late, meat, sight, seat, boat, right.

**D:** Dame, deem, dice, dope, duke, maid, seed, ride, abode, wood.

**S:** Save, see, sight, sole, soon, mass, obese, miss, loose.

**Z:** Zero, zinc, zoo, maze, prison, studies, houses.

**Sh:** Shave, sheen, shell, wash, wish, thrush.

**Ch:** Chain, chest, chime, choke, church, sachem, preach, couch.

**J:** June, jest, jibe, joke, just, strange, college, bridge.

**L:** Lane, lean, lime, load, lure, animal, tremble, rumble, simple.

**R:** Rain, ream, ride, risk, rune, moral, manner, fire, lurid.

**Y:** Yale, yarn, yeast, yes, yolk, young, you, yule.

**K (c):** Kate, cat, keep, coat, cuff, cute, make, meek, poke, look, concave.

**G:** Gate, get, gig, brogue, agog, mug, great, glacier, aggregation.

**M:** Man, meek, mile, mole, mule, lame, beam, limb, slim, boom.

**N:** Name, near, nice, nose, noose, man, ween, win, won, centennial.

**Ng:** Bang, tangle, mingle, among, wrong, sung, conquer.

**H:** Home, heap, high, hold, hung, hogshead, hard-headed, hedgehog.

**A:** At, mat, flat, pat, contract, snap, attract, actual.  
**A:** Air, pair, beware, compare, declare, chair, fair, hare.  
**A:** Are, car, far, jar, mar, par, star, catarrh.  
**A:** Awe, law, maw, macaw, paw, thaw, raw, saw.  
**E:** Eel, bead, meal, seed, breeze, wheeze, precede, weed.  
**E:** Effect, ethyl, met, net, methyl, metal, petal.  
**I:** Bile, mile, tile, wile, while.  
**I:** In, imp, ill, commit, wit, sit, trill, principle.  
**I:** (e), (o), (u) : Bird, girl, earl, pearl, unfurl, whirl,  
 verse, absurd, world.  
**O:** Oats, boat, goat, mote, throat, solo, propose, over.  
**U and OO:** Boot, hoot, root, tool, rule, truth, cruel, dule,  
 full, bull, pull, hood, wood, stood, would.  
**U:** Bud, mud, hush, ruddy, drub, publish, blushing,  
 sluggard.

## FOR ENUNCIATION DRILL

### Words of which enunciation is often faulty.

1. The vowel is slurred or pinched :  
 to, you ; for, your ; was, because ; of, from ; get, says ;  
 just, such.
2. The final consonant is slurred or dropped :  
**g:** doing, being, having, seeing, walking ;  
**d:** and, old, told, asked ;  
**t:** kept, accept, wept, swept ;  
**th:** months, lengths, width, twelfth, strength, breadth,  
 fifth, eighth.
3. The vowel "ew" is mis-pronounced "oo" :  
 new, news, dew, due, dude, duke, stew, steward, stu-  
 dent ; lure, literature, picture, figure, amateur, suit,  
 pursuit, issue ; lute, absolute, lewd, prelude, tune,  
 tulle, Tuesday ; produce, introduce, constitution, in-  
 stitution, numerous.
4. The long sound of "a" is mis-pronounced short :  
 palm, calm ; psalm, almond ; father, rather.
5. Short "a" is pronounced in the teeth ; place it farther  
 back, in the mouth, and open the mouth round rather than  
 wide for the following words :  
 can't, aunt, ask, laugh, grass, pass ; path, half, calf,  
 bath, staff, waft ; haft, draught, mast, hast, cast ;  
 dance, ranch, France, advantage.
6. A consonant is transposed :  
 children, hundred ; introduce.
7. A sound is added :  
 once, twice, subtle, umbrella ; attacked, drowned, ath-  
 letic, pronunciation ; across, trait, chimney ; elm,  
 film ; often, towards, extraordinary, mischievous.

8. A sound is omitted :  
 clothes, months, length, strength, twelfth, poem, poetry,  
 violet, library, February, suppose, educated, im-  
 mediately; geography, history, arithmetic; litera-  
 ture, barrel, diamond, chocolate, England, medieval,  
 recognize, correct, window; arctic, antarctic, Wed-  
 nesday, eleven, perhaps, particular, natural, usually,  
 regular, surprise, different, government, generous.
9. The vowel sound is mispronounced :  
**a:** catch, carry, carriage, marriage, Harry;  
**e:** preface, creek, breeches, mosquito, piano, Hiawatha,  
 sacrilegious;  
**i:** heroine, genuine, quinine, agile, agility, direction,  
 Italian;  
**i:** appendicitis, tonsilitis, tiger;  
**o:** oven, route, food;  
**u:** butcher, put, supple, subtle, suburb.
10. The accent is misplaced :  
 interesting, theatre, advertisement, difficult, compro-  
 mise, comparable, exquisite, vaudeville, decorative,  
 hospitable; progress (noun), progress (verb), in-  
 fluence, admirable, address, prestige, hostile,  
 romance, laboratory, requisite; evidently, debris,  
 (ee), debut (oo), ballet (a), valet (a).
11. Phrases for enunciation drill :  
 they are, there are, did you, don't you, won't you,  
 can't you, going to, he says, give me, let me, was he,  
 this one, tell her, come here, used to, can you,  
 have to go, could have, would have, is that so.
12. Jingles for resonance and enunciation practice :

### The Shop Bell

The bell-spring swings  
 And the small bell rings  
 With a tingaling, tingaling,  
 Tingalingaling.

Here's someone who is willing  
 To spend a silver shilling,  
 So come along.  
 Dingadong!  
 Tingalingaling!

### Windy Nights

Rumbling in the chimneys,  
 Rattling at the doors,  
 Round the roofs and round the roads  
 The rude wind roars,  
 Raging through the darkness,  
 Raving through the trees,  
 Racing off again across  
 The great grey seas.

## **The Cookery Book**

Cook took a look  
At her Cookery Book.  
She wasn't quite sure  
What they'd like her to cook,  
So she took a quick look  
At her Cookery Book.

## **Teeth**

I've loht two teeth  
And I can't thay "yeth,"  
I can't thay "pleathe,"  
And I can't thay "dreth."  
I can't eat corn  
And my tongue'th in the way,  
And I look rather queer  
When I thmile, they thay!

## **Christmas Bells**

Ding dong dong ding!  
In every steeple, bells swing.  
Ding dong ding dong!  
Bells swing all the morning long.  
Ding dong boom!  
Ding dong boom!

## **Boy Blue**

"How do you do, Boy Blue,  
How do you do?  
Have you a new blue suit?"  
"Yes, I have two.  
I spilled some fruit on my old blue suit  
And that is why I have two new suits."

## **Slow Clock and Quick Clock**

Slowly ticks the big clock:  
Tick-tock, tick-tock!  
But cuckoo clock ticks double quick  
Ticka-tocka-ticka-tocka  
Ticka-tocka  
Tick.

## **Bubble Blowers**

Bubble blowers, blowing bubbles,  
Often blow a double bubble;  
But to blow a bubble double  
Doubles work and doubles trouble.

## **Thick and Thin**

I can think of six thin things  
Six thin things! Can you?  
Yes. I can think of six thin things,  
And of six thick things, too.



### **I Say Aw**

I say Aw  
When I yawn.  
Aw!—Aw!  
How I yawn!  
Mouth is open,  
Lips are round:  
That makes Aw  
A yawning sound.

### **Lucy Locket**

Lucy Locket  
Lost her pocket,  
Kitty Fisher  
Found it;  
Nothing in it,  
Nothing in it,  
Just the binding  
Round it.

### **The Popcorn Shop**

Peter popped a penny in his pocket,  
And puffed off with his pup and didn't stop  
Till he pulled the precious penny from his pocket  
And bought some prime pink popcorn  
At the Tip-Top Popcorn Shop.  
(It was tip-top prime pink popcorn, too!)

—From "Play Way of Speech Training"; Rodney Bennett.

### **Laughter**

"He laughs longest  
Who laughs last."  
That perchance is true.  
But "He laughs last  
Whose laugh last longest."  
Is not that true too?

### **Muddlesome Men**

Mumble and Mutter  
Are muddlesome men,  
Making mistakes  
Again and again.  
Run away, Mutter,  
Run away, Mumble,  
Home to your friends,  
Messrs. Stumble and Jumble.

### **Tongue Twisters for Consonant Practice:**

He thrust a thorn through his thumb.  
She sells sea shells, sherry and sand shoes.  
I snuff shop snuff; do you snuff shop snuff?  
Round the rugged rocks the ragged rascal ran.  
When we eat, we use our teeth,  
And the top teeth meet the teeth beneath.

Do breath tests test the breath?  
 Yes, that's the best of a breath test.  
 Can you say, "These six thimbles"?  
 Simply "These six thimbles," eh?  
 If you practise "The six thimbles,"  
 "These six thimbles," soon you'll say.

The sea ceaseth, and it sufficeth us.

There's no need to light a night light  
 On a light night like tonight,  
 For a night light's light is a light light,  
 And tonight is a night that is light.

### **Lines for Vowel and Consonant Practice:**

With eyes upraised as one inspired . . .  
 The blast it hollow blew . . .  
 The moony vapour rolling . . .  
 Then yelped the cur and yawled the cat . . .  
 O'er the dark-armed, red-trunked pine . . .  
 Laura loitered among the lilies . . .  
 His flying fingers touched the lyre . . .  
 The loud laugh that speaks the vacant mind . . .  
 And e'er her ear had heard, her heart had heard . . .  
 Roll on thou deep and dark blue ocean, roll! . . .  
 The mellow lin-lan-lone of evening bells  
 Far, far away. . .

He, stepping down by zig-zag paths  
 And juts of pointed rock,  
 Came on the shining levels of the lake.

## **DIVISION I**

### **INTRODUCTION**

Since different groups understand and perform best at the level of their own ability, suggestions are made for each division. Material appropriate to Division I will include the following: (a) breathing exercises; (b) jingle exercises for freedom, facility and resonance; (c) exercises for correct pronunciation; (d) speaking practice; (e) exercises in correct usage; (f) word study and spelling and (g) sentence and story practice. The amount of formal drill will depend on the language habits of the class; but in any case it should be only so much as is required to establish new forms or to correct faults. Exercises in language should emerge naturally from the activities of the child, from his work and play in school and out.

### **Types of Language Practice**

#### **1. Thinking Practice:**

The child must be trained to think. He should learn to

collect ideas by using his memory, powers of observation, imagination and ability to read. Some suggested exercises are the following:

Give one thought about a topic, making it different from that of anyone else.

Enterprise work is the proper notation here; not a formal exercise in "thinking practice."

Compose or answer simple riddles.

Think about pictures.

Complete unfinished thoughts.

Give the opposites of words, etc.

## 2. Speaking Practice:

In addition to the daily speech-training exercises taken with the whole division or the whole school, have conversation periods in which the child is speaking to his group. The aim is to make the voice pleasant and audible at all times and to learn polite forms of speech. Simple dramatizations, such as answering the telephone, talking to the mailman, and buying a gift are useful. The teacher should note faults requiring formal drill.

## 3. Sentence Practice:

Develop a sentence sense from the very beginning by insisting upon "the whole story."

Eliminate the unnecessary *and* and *so*.

Teach the use of the period and question mark.

Teach the use of the capital letter in the sentence.

## 4. Story Practice:

Use the three-sentence story: how it began, what happened and how it ended. Many topics for oral and written stories will come from the enterprise. Young children are most interested in telling personal experiences. In oral story-telling, strive for correct sentences, good posture, pleasant voice and clear enunciation. Set a high standard for neatness and correctness in all written work, making the material sufficiently simple for the child to be able to attain the required standard.

## 5. Correct Usage:

Games and drills may be used for establishing correct forms, and as far as possible *these will be employed in connection with an enterprise*. The following require practice: *I saw, I did, Mary and I, I shall, he does, it isn't, you were, I have, may I have?, I have seen, I have gone, I came, I have written, they are, there are, I am not, am I not?*

## 6. Word Study and Spelling:

"The need to spell is the need to write." The opportunities for writing, and the consequent need for spelling, will be found in exercises of the following types:

- (a) Seat-work exercises in reading.
- (b) Labelling materials.
- (c) Writing sentences or stories in booklets.
- (d) Writing simple letters.
- (e) Writing original sentences or verses.

Since these activities are all to be found in the enterprises, *spelling will be linked with the work of the Social Activities.*

The following groups of words are suggested as basic material for spelling:

Child's name.

Yes, no.

Numbers 1-10.

Names of colours—red, blue, white, black, green, yellow, brown.

Names of common animals—dog, cat.

Names of common objects at school—a book, the chair.

Names of common objects at home—milk, car, etc.

Names of common objects in nature—tree, sky, etc.

Adjectives—big, little, good, bad, best, dear, cross, long, nice, tall, fat, this, new, old, etc.

Adverbs—away, back, now, never, soon, early, then, etc.

Phrasal subjects—my mother, our baby, your desk, their chairs, his pencil, her book, the old man, a little boy, Mr. Smith, Miss Bell, etc.

Prepositions (in phrases)—in the room, on the chair, with a book, into the box, of the house, from the window, by the chair, up the hill, down the hill, etc.

Sentence beginnings—

- (1) With pronouns and verbs *to be* and *to have*—

*I shall, he is, she was, he will, I have, it has, we have, you are, we were, they have, etc.*

- (2) With introductory forms—

*There is, there are, there was, there were, here is, that is, this is, there are, there are, etc.*

- (3) With verb forms—

*I see, he saw, she went, we came, they gave, they went, ran, etc.*

Phrases of time—one day, last night, this morning, to-day, to-morrow, one night, yesterday, one afternoon, on Sunday, on Monday, at noon, etc.

Words having similar endings—light, bright, sight, tight; could, should, would; all, ball, call, fall, small; may, day, play, say, pay; down, town, brown.

Simple homonyms—no, know; road, rode; here, hear, etc.

Consult Gates' lists for other suitable material.



## Standard of Attainment in Language Resulting from its Use in the Social Activities:

### Oral.

1. The ability to use polite speech; e.g., *please, thank you, good morning, excuse me, I beg your pardon.*
2. The ability to use the following correct forms of speech: *I saw, I did, I shall, he does, it isn't, you were, I have, may I?, I have seen, I have gone, I came, I have come, I have drawn, I have written, Mary and I, they are, there are.*
3. The ability to recognize and use the sentence unit.
4. The ability to say the speech sounds correctly in words.
5. The ability to assemble thought units into stories of three or four sentences.

### Written.

1. The ability to write correctly from two to four sentences, previously spoken about a topic; and a friendly letter in simple but correct form.
2. The ability to use the correct end marks in written sentences: a period, a question mark.
3. The ability to use capital letters for names of people; names of places; beginning of sentences; beginning of a line of poetry; names of days of week and months, if needed.
4. The ability to write correctly the most frequently occurring words in pupils' written expression of thought. The words and phrases included under "Word Study" above are considered necessary for written work.

## DIVISION II

### INTRODUCTION

The purpose of the formal language work in Division II is to train the pupil to express himself effectively in speech and writing before the school group. Boys and girls are usually eager to express their thoughts, and to play an acceptable part in the life of the school. The teacher may increase the desire for effective expression by—

Putting the pupil in the way of finding out interesting things to tell;

Urging him towards creative effort;

Providing an appreciative audience;

Giving him a taste of success;

and especially by providing social situations which demand effective expression. In this division such social situations as the following suggest themselves:

Speech: Answering questions in class; reading aloud; reciting a verse; telling an anecdote or story; taking

part in a play; making a report; describing something; making a motion in a meeting; convening a committee; taking the chair at a meeting; playing host to guests; directing a play.

Writing: Answers to questions, notes, slogans, notices, reports, letters, articles, minutes of a meeting, stories, verses, plays.

In working out the social purposes of an enterprise, pupils of Division II will have occasion to express their ideas orally to the teacher, to the school, to guests, or at the Friday concert or the Christmas concert. Their written work may be published on the bulletin board, on the display curtain, in the enterprise booklet, in the school newspaper, in the local newspaper, or at the school fair. Some of the pupils may undertake to correspond with pupils in other places.

### **Techniques Required:**

To acquit himself creditably in these social situations, the pupil requires the following techniques:

Mental: The ability to—collect several ideas about a topic; criticize these for pertinency and interest; select the best of his ideas; arrange them in a suitable order.

Oral: Erect posture without mannerisms; use of a clear, pleasant voice; power to make himself heard; ability to speak in complete sentences; correct grammatical usage; ability to put together five or six sentences, pertinent, interesting and naturally arranged, to form a paragraph.

Written: Ability to use—legible writing; accepted forms of sentence and paragraph; correct grammatical forms; capital letters and punctuation marks; an adequate writing vocabulary (spelling).

## **THE ORGANIZATION OF THE DIVISION**

As language is an expansional, not a progressional, subject, it should be possible for the teacher, in the one-room school, to take the language work with the pupils of Division II in one group. Ability in language is, less even than ability in other subjects, the result of age, or of the length of time spent in school. It is, more even than ability in other subjects, the outcome of individual gifts and of home training. Junior children are frequently equal, or superior to senior ones in this field. The details of the course have, therefore, been set out below in a cycle of three years of approximately equal difficulty. The teacher should teach these groups of material in turn, providing for individual differences by demanding a higher standard, in quantity and quality, from his good pupils, whether they be junior or senior.

In graded schools the material given below for "A" Year may be taught in Grade IV, that for "B" Year in Grade V and that for "C" Year in Grade VI. The complete course outlined

for Division II Language is described fully in the *Junior Language Series*, Books A, B and C, which are authorized for the use of pupils and teachers in Alberta schools. If, following the cyclic order—A, B, C—the teacher chooses one book each year for the use of all pupils in Division II, every pupil at the end of the three-year period will have completed the outline for Division II Language, irrespectively of the the book with which he entered the cycle. The books can be used both by pupils and teachers with any form of “activity” or “experience” education and the suggested exercises may be adapted to any particular enterprise on which the pupils are working.

## “A” YEAR

### Forms:

#### Oral:

*The Sentence*.—Right expression for assertive, interrogative, imperative, exclamatory; use of complete sentence when speaking in a meeting, and in asking and answering questions.

*The Paragraph*.—Definition and form; use in giving talks and in telling stories.

*The Longer Composition*.—Distinguish three divisions: how it began, what happened, how it ended. Use in telling stories and in three-scene dramatizations.

#### Written:

*The Sentence*.—Forms of the four kinds; use of subject and predicate to strengthen pupil's feeling for completeness in a sentence.

*The Paragraph*.—Same material as for oral work.

*The Letter*.—Simple forms of social letters of invitation, request, thanks, apology; addressing envelope.

*The Longer Composition*.—Short story in three parts.

### Equipment:

*Thinking*.—Collect thoughts about a topic; select those which are pertinent; arrange in the story order.

*Reading*.—Collect useful facts; that is, facts pertinent to the topic being studied.

*Records*.—The note, in complete sentence form, to be made after reading, with books closed.

*Vocabulary*.—Nouns, common and proper; christian names and surnames; days of week, months; verbs which give power and interest to the sentence; number words, gender words.

*Dictionary*.—Alphabetical order; choice of meaning for context.

## Mechanics:

*Speech*.—Exercises for posture, open mouth, open throat, resonance, lips; sounds for resonance: *m-n-ng-r-l*; the vowels; the beginning consonants: *t, th, d, p, wh*.

*Usage*.—Drill on the correct forms for use in the past tense; *saw, seen; did, done; gave, given; lay, laid; sit, sat*; etc.

*Spelling*.—Teach the technique of learning to spell a word; test on the hundred spelling errors, and teach words mis-spelled; common nouns; proper nouns; verb forms; abbreviations; days, months; Mr. and Mrs.; street, avenue, company; etc.

*Capitals*.—Beginning of sentence, lines of verse, proper names; titles of stories, books, etc.; names of days, months; names of the Deity; pronoun *I*.

*Punctuation Marks*.—Period, interrogation and exclamation marks and the punctuation as required for the letter.

## "B" YEAR

### Forms:

#### Oral:

*The Sentence*.—Right expression for assertive, interrogative, imperative, exclamatory; teach use of complete sentence in carrying messages and in giving directions.

*The Paragraph*.—Definition and form; use in giving reports and explanations.

*The Longer Composition*.—Distinguish three divisions: how it began, what happened, how it ended; use in telling stories and in three-scene dramatizations.

#### Written:

*The Sentence*.—The parts; teach subject, predicate, object, to strengthen pupil's feeling for sentence completeness.

*The Paragraph*.—Same material as for oral work.

*The Letter*.—Simple forms of business; order, acknowledgment.

*The Longer Composition*.—Three-scene dramatizations.

### Equipment.

*Thinking*.—Collect thoughts about a topic; select those which are pertinent; arrange in order for explanation.

*Reading*.—Gather the general significance of the passage.

*Records*.—The synopsis; the outline of main heads.

*Vocabulary*.—The pronoun; possessives; comparison; derivatives, prefixes and suffixes; use in word building.

*Dictionary*.—Synonyms, antonyms, homonyms.



## Mechanics:

*Speech*.—Exercises for posture, resonance, relaxation, lips. Sounds for resonance: *m-n-ng-r-l*; the ending sounds: *g, d, p, t*, etc.

*Usage*.—Forms involving singular and plural, and agreement of subject and predicate; as, *is, are, was were*. Correct use of pronouns: subject pronouns: *I, we, you, he, she, it, they*; object pronouns: *me, us, you, him, her, it, them*. Drill on the use of *he* and *I*; e.g., He struck *her* and *me*; It is *I, we, he, she*; etc.

*Spelling*.—Teach the technique of learning to spell a word; test on the hundred spelling errors; teach lists of common synonyms, antonyms, homonyms, possessives (singular and plural), comparatives, lists of words with common prefixes and suffixes.

*Abbreviations*.—Street, avenue, company; foot, yard; etc.

*Capitals*.—Titles of persons: captain, major, duke, etc.; special days.

*Punctuation Marks*.—Comma in series; to set off the nominative of address, as required in a letter.

## “C” YEAR

### Forms:

#### Oral:

*The Sentence*.—Right expression for assertive, interrogative, imperative, exclamatory; use in conversation.

*The Paragraph*.—Definition and form; use in giving a description.

*The Longer Composition*.—Distinguish three divisions: how it began, what happened, how it ended; use in telling stories, giving three-scene dramatizations; reading and reciting the story of a poem.

#### Written:

*The Sentence*.—The phrase for description, the clause for explanation; use of *who* and *which* clauses.

*The Paragraph*.—Same material as for oral work.

*The Letter*.—The friendly letter to be clear, courteous and entertaining.

*The Longer Composition*.—Three-part story, three-scene dramatization, the longer poem.

### Equipment:

*Thinking*.—Collect thoughts about a topic; select those which are pertinent; arrange for description.

*Reading*.—Predict outcomes.

*Records*.—The summary (outline of main heads and sub-heads).

*Vocabulary*.—The remaining parts of speech: adjectives, adverbs, prepositions, conjunctions, interjections.

*Dictionary*.—Rules for pronunciation.

## Mechanics:

*Speech.*—Exercises for posture, resonance, tongue; the remaining beginning and ending sounds; diphthongs: *ow, oy, ai, oh, ay, er.*

*Usage.*—Forms involving the correct use of adjectives, adverbs, prepositions and conjunctions; as, *surely, not sure; badly, slowly*, etc. (Prepositions give special trouble to the foreign-born.)

*Spelling.*—Teach the technique of learning to spell a word; test on the hundred spelling errors; teach the adjectives and adverbs given in the Fifteen-Hundred Word List by Gates; lists of words illustrating the common spelling rules; abbreviations; common contractions: *I'm, I'll*, etc.

*Capitals.*—Proper adjectives and adverbs.

*Punctuation Marks.*—Quotation marks, comma in quotation marks, comma to set off introductory words, phrases and clauses.

## Word Study and Spelling:

- (a) *The Thinking Vocabulary.* (Words the pupils understand when they see or hear them.)

The pupil enters Division II with a minimum vocabulary of 1,500 words. He should leave it with a minimum of 5,000. During this period, boys and girls are increasing their stores of ideas very rapidly by observation, by experience and by reading widely. As new words are both the source and the outcome of new ideas, it has been customary to suggest a variety of more or less mechanical devices for increasing the pupil's word stock. Experience proves, however, that the enterprise provides amply for both increase of word stock and enrichment of meaning. It is therefore suggested that the pupil in Division II be taught how to use the dictionary and then left to build up his vocabulary in the natural way.

- (b) *The Speaking Vocabulary.*

Enterprise work may be relied upon to provide for the natural growth of the pupils' word stock.

The speech training course is designed to give specific training in the use of the speaking vocabulary.

- (c) *The Writing Vocabulary.* (Spelling.)

All spelling should be studied as the result of needs discovered in connection with the written expression. It should, in Division II, be studied by the pupil rather than taught by the teacher. Give the group a suitable number of instruction lessons on how to learn to spell a word and, thereafter, require them to learn the spellings for themselves.

*Technique for learning to spell a word.*

Look at the word carefully, syllabling it; say the

word; think how it is spelled, looking at each letter in turn; write the word without looking at the copy; check the written word with the copy (if it is incorrect, begin again, repeating the steps); use the word in a sentence, or think its meaning.

*Have the pupils memorize the steps:* See it; say it; think it; write it; check it; use it.

*Procedure recommended.*

First Day: Give a word study lesson in which a group of related words is collected, and studied for pronunciation and meaning. Give a pre-test on this list.

Second, Third and Fourth Days: Pupils study the words which they spelled wrongly in the pre-test, using the technique suggested above.

Fifth Day: Re-test. If necessary, repeat this procedure.

N.B.—See the list of “Recommended Spelling Books”—

*Division I.*

### Forms to be taught in Division II.

✓ *The Gates Fifteen-Hundred Word List* will be found useful as a reference for many of the forms mentioned below.

### THE ONE HUNDRED WORDS IN THE SPELLING OF WHICH ERRORS ARE MOST FREQUENT

which	women	country	busy	grammar
there	done	February	built	minute
their	here	know	color	any
separate	hear	could	making	much
don't	write	seems	dear	beginning
meant	writing	Tuesday	guess	blue
business	heard	wear	said	though
many	does	answer	having	coming
friend	once	two	just	early
some	would	too	doctor	instead
been	can't	ready	whether	easy
since	sure	forty	believe	through
used	loose	hour	knew	every
always	lose	trouble	laid	they
where	Wednesday	among	tear	half
break	week	piece	hoarse	truly
buy	often	raise	shoes	sugar
again	whole	ache	to-night	straight
very	won't	read	wrote	choose
none	cough	said	enough	tired

Common nouns to be written with small letters.

Proper nouns to be written with capitals.

Verb forms in sets of three: give, gave, given; go, went, gone; lie, lay, lain; drive, drove, driven.

Common contractions: I'm, I'll, it's, I've, we'll, I'd, she'd, they're, we're, what's you're, can't, won't don't, doesn't, etc.

Singular and plural pairs.

Masculine and feminine pairs.

Homonyms: ate, eight; pair, pear, pare, etc.

Comparatives: good, better, best; pretty, prettier, prettiest.

Possessives: involving apostrophe and s, also involving s and an apostrophe.

Derivatives: walk, walked, walking, walker, etc.

Prefixes: list of common words with each prefix.

Suffixes: list of common words with each suffix.

Pronouns: they, their, these, those, which, whom, whose, myself, himself, herself, yourselves, themselves.

Common adjectives: each, every, light, pretty, right, another, beautiful, enough, hundred, hungry, afraid, careful, certain, different, either, neither, general, pleasant, polite, several, silver, square, smooth, strange, straight, sudden, terrible, thirsty, thousand, tight, wise, wrong, young.

Common adverbs: again, always, around, before, never, together, where, across, against, almost, alone, along, behind, beside, between, enough, o'clock, to-day, to-night, to-morrow, sometime, yesterday, upstairs, afterward, already, early, indeed, instead, maybe, perhaps, quite, rather, really, since, within.

### **The Common Spelling Rules:**

Spelling rules are not to be memorized formally by the pupils. They may be introduced informally at a time when their use will be apparent to the children. The most useful rules, worded simply for the use of the pupils are contained in, "The Junior Language Series"; and lists of the common spelling rules are to be found at the end of "The Canadian Speller."

### **Remedial Language:**

Usually some remedial language is necessary with all classes, the amount varying according to the number of faults and errors in all written and spoken work. In planning remedial work the following points should be noted:

1. A time on the day's schedule should be chosen when the children's minds are fresh and alert.

2. Short periods of from ten to fifteen minutes, taken frequently, are better than long periods of drill.

3. Begin with the faults easiest to correct.

4. Try to minimize the monotony by the use of special devices.

5. Only those members of the class who need the drill should be required to take it.



6. Do not neglect remedial work through lack of time. Try the device of "Partners."

7. All criticism should be tactful and encouraging.

### **Standard of Attainment:**

#### *Oral.*

1. The ability to speak in sentences, with the appropriate expression for each kind.

2. The ability to recognize ideas pertinent to the topic of a paragraph, and to emphasize beginning and ending sentences.

3. In the longer composition, the ability to recognize the three divisions, and to use it for telling stories or for a three-scene dramatization.

#### *Written.*

1. The Sentence. The ability to test the completeness of a sentence by noting subject and predicate; use of capitals and ending marks; recognition of the four types of sentence.

2. The Paragraph. The ability to write a paragraph with (a) correct form, (b) unity of topic and correct order, and (c) good beginning and ending sentences.

3. The Longer Composition. Recognition of the three parts: beginning, middle and end. The longer composition should not be stressed. The aim in this division should be the mastery of the sentence and paragraph.

#### 4. Mechanics:

(1) Speech. The ability to speak with correct posture and in a clear, pleasant voice.

(2) Usage. The ability to use correctly the forms mentioned in the cycle.

(3) Capitals and Punctuation. The ability to use capitals, punctuation marks and simple abbreviations as outlined in the cycle.

(4) Spelling. Pupils should know how to study the spelling of a word, to spell correctly the hundred spelling demons, and to write a paragraph on any simple topic without an undue number of mistakes.

#### *Diagnosis.*

While the teacher should compile language errors from each day's work, it is wise to diagnose by regular tests, given perhaps once a month. The teacher may assign a written exercise, as a test, having explained that she wants the best effort of the class. After the teacher has marked the papers, she may classify the errors according to some convenient plan; for example, sentence errors, spelling errors, etc. In this way, it is possible to classify each pupil according to the type of drill which he needs, and to give this drill to the class as a whole, in groups, or by means of partners.

### *Suggestions for Drill Practice.*

Have much practice in the writing of paragraphs. Reward good first efforts by dating each day's work and taking the number of satisfactory first attempts into consideration in making out reports. Where formal drill is needed some of the following suggestions may be used:

(a) Word Drills—

Use language games.

Have dictionary word-hunts.

Have word and spelling quizzes.

Use posters, language teams or other devices.

(b) Sentence Drills—

Have various one-sentence drills, asking for one interesting thought and requiring the use of all types of sentence.

Answer questions.

Complete unfinished sentences.

Practice finding subjects and predicates.

(c) Paragraph Drills—

Discard the non-pertinent from lists of ideas about a topic.

Arrange sentences in correct order.

Re-tell longer stories heard or read, using from three to six sentences.

### *Correct Usage.*

(a) Oral Drills.—Alternative question type, requiring complete answers with use of the correct form of word to be repeated many times; e.g.:

Ques. Have you seen the boy?

Ans. Yes, I have *seen* him. (Not saw.)

Ques. Did you *do* your work?

Ans. Yes. I *did* it. (Not done.)

Ques. Doesn't he know it?

Ans. No, he *doesn't*. (Not *don't*.)

(b) Written drills on the choice of correct forms.

### *Vocabulary Practice.*

To avoid repetition and overworked words children collect sets of words—synonyms. At stated times, sets of words given for oral and written practice.

## **BOOK LIST FOR LANGUAGE (DIVISIONS I AND II)**

### **Books for Pupils' Use in Language**

**Division I.**—*No book has been authorized or recommended for pupils' use in Division I.*

**Division II.**—The following series is recommended for pupils' use in Division II:

*Junior Language*, Books A, B and C: Dickie.

## Books for Teachers' Reference

The following will be found useful in the classroom:

- ✓ *Growth in English Series*, Books I and II: Simpson and Adams.
- ✓ *Language in Action*, Books III, IV, V and VI: Threlkeld, Noar and Zeller.

The foregoing books show how language functions through *classroom activities*.

✓ *Sheridan Language Series*, Books I to VI: Sheridan. These books contain many examples of children's writing.

✓ *Dominion Language Series*: Daniels, Hall, Mathews and Mackenzie. This book includes a good collection of poems.

✓ *A Handbook of English for Boys and Girls*: Kibbe, LaBrant, Pooley.

✓ *Fundamental English Series*, Books I-IV: Ballard.

✓ *Language Goal Series*, Books IV, V and VI: Paul and Miller.

✓ *English Activities*, Lower Grades: Hatfield, Lewis, Sheldon and Plumb.

✓ *Language Games for all the Grades*: Deeming.

✓ *Thought and Language*: Ballard.

✓ *Language in the Elementary School*: Paul McKee.

## Standardized Tests:

*Hudelson Composition Scale*.

*Calgary Achievement Tests* (Grades V to XI).

## Spelling Books:

✓ *The Canadian Speller*: Quance—W. J. Gage (30c).  
The word lists in this book are based on very extensive research.

✓ *Work and Play with Words*: Wright and Parkinson—Macmillan (45c). This book has some good suggestions for the teacher.

✓ *The Gates' 1,500-Word List*.

✓ *The Teacher's Word Book*: Thorndike.  
10,000 commonest words in the language.

## Dictionaries—Children's Dictionaries:

*Thorndike Century Junior Dictionary*.

*Winston Simplified Dictionary for Schools*.

✓ *Highroads Dictionary* (with Canadian supplement).  
*Webster's Dictionary for Boys and Girls*.

## For Reference:

✓ *The Concise Oxford Dictionary of Current English*.

*Webster's Collegiate Dictionary*.

*Macmillan's Modern Dictionary*.

*Standard High School Dictionary* (Funk and Wagnalls).

## Speech Training

*Language and Speech Training Stories*: Polkinghorne.  
Especially adapted to beginners.

*A World of Sounds*: Polkinghorne. Adapted to Division I.

*Practical Speech Training for Schools*: Rodney Bennett.  
Gives the theory and applies it in practice.

*The Play Way of Speech*: Rodney Bennett.

A somewhat technical approach, with interesting practice exercises.

*Speech Training for Elementary Schools*: Louise M. Noble. Correlated with selections from books listed under *Reading*.

*English for New-Comers*: McLean and Watson.

*A Guide for Teachers of Non-English-Speaking Children*:  
State of California, Department of Education;  
Bulletin 8, April 15, 1932.

*Manual of Teaching English to French-Speaking Pupils*:  
Department of Education, Ontario.

*Speech Defects and Their Correction*: J. F. Rogers—Office  
of Education, Washington, D.C., 1931.

*Defects of Speech, Nature and Cure*: Ida C. Ward—  
J. M. Dent.

*Spoken Poetry in the Schools*: Gullan.

*Speech Training in the Schools*: Gullan.

## Creative Expression:

The keynote of the activity programme is *creative expression*. Every child has a right to experience the satisfaction that comes from honest creative effort, whether through the medium of color, manipulated materials, rhythmic movement or language. With reference to this phase of the programme, the teacher will find suggestions in the following books:

*Children's Voices*: Robins and Beckman.

*Creative Expression*: Progressive Education Association.

*Creative Youth*: Hughes Mearns—Doubleday.

*Teaching Creative Writing*: R. Pintner.

*Early Moon*: Carl Sandburg—Harcourt Brace.

A book of modern poetry; a short talk on poetry, with different kinds of explanations for young people as to how poetry is made, what it is made of, how it began and how little anybody knows about it.

*The Story of Man and His Changing World*—Follett Publishing Co. How man expresses himself through music; how music began.

*Creative Activities in Physical Education*: Horrigan.

The development of creative activities as a means of self-expression.

*Teaching Creative Art in the Schools*: Eccott.



## WRITING

---

In the training of children to write, the first considerations are legibility, ease in handling the tools, and development of muscle and eye co-ordination. Speed is secondary. Legibility and ease of writing with a fair degree of speed will meet present day requirements. The speed specified in standard scales is often too great for legibility. Correct posture must be taught and habituated so that the pupil assumes naturally a good sitting position whenever he is called upon to do any written work. Children who show special aptitude and interest in handwriting should be given every opportunity to develop the skill to fine perfection in style and craftsmanship.

Writing should not be taught to all children as an end in itself but as a means of self-expression. The child to be interested in acquiring a skill must realize its functional purpose; hence writing practice should not be completely isolated from other subjects, such as spelling, arithmetic, composition, etc. Writing that has meaning to the child gives him the true incentive for good work. In so far as a child sees a use for writing he will recognize his own specific difficulties and try to master them.

Slavish attempts to learn the form of separate letters of the alphabet before they are put into words is not effective for any but visual-minded children. If the child writes what he needs to write, and sees how he can improve this performance, he has more incentive to learn good letter form and proper manipulation of hand and tools. All matter used in drill lessons should be chosen with this point in mind. Writing should have meaning for the child from the beginning.

The time to be spent in formal drill lessons depends on the needs of the group. For beginners, practice to establish writing habits should come often; once a day for a short period of ten or fifteen minutes is the average time in most schools. After habits have been well established the frequency of formal lessons might be reduced to three twenty-minute periods a week. Keep in mind that slow-learning children need more practice than others. Mass drill without allowance for individual differences in the rate of progress is useless.

The pupil must learn to criticize his own attainments in letter form, spacing, page arrangement and habits of writing. Although the teacher may take the whole group for writing practice, each child should recognize his own difficulties and be working for improvement with respect to them. Only in this way is the so-called drill lesson of any use and interest to the child grouped with others. A child cannot criticize his own writing without knowing something about letter form, correct

spacing, and good proportion. He must be shown what causes his defects, and what exercises will help him to improve. The teacher, in turn, must be able to diagnose skillfully the child's trouble and know what to suggest for remedial treatment.

**Some of the more prevalent writing troubles may be listed as follows:**

1. Poor desk adjustment.
2. Poor quality of tools and materials.
3. Heavy pressure on pen or pencil, with an undue amount of finger writing.
4. Poor eye and muscle coordination. Poor ability in visualization. (Usually occurs in the first year.)
5. Carelessness in making letter forms, such as additions or subtractions from a correct form.

**Some suggestions for treatment (further suggestions may be found in bibliography):**

1. The correct adjustment is described below. Ingenious teachers can make improvisations if seats are not adjustable.
2. Improvement depends on the teacher's knowing what tools and materials are the best; and also on the teacher's ingenuity in improvising: for example, making a false top for a short pencil; making a thin pencil thicker by pulling over it a piece of rubber tubing, etc. A tactful teacher may get the parents to supply proper materials.
3. The teacher must supervise all written work, and stimulate habits of loose grip on the chalk, pencils and pens. Check for better hand position. (See plates for illustrations.) Frequent demonstration by the teacher of correct hand position and pencil-holding.
4. Frequent practice with large characters is necessary. The pupils should watch carefully the teacher when correct letter form is being demonstrated. This procedure also applies in word analysis.
5. Decreases speed. Have writing made larger. Develop more pride in what is produced. **More assignments of "meaningful" writing should be given.** Never accept any written work carelessly done. Have child get a good compendium.

6. Poor quality in models written by the teacher, with consequent inability on the pupil's part to analyze parts of letters and words. Teacher's failure to diagnose pupil's special difficulties.

7. Wrong posture.

8(a). Paper position (which affects slant).

(b) Non-uniformity in the slope of writing.

9. Failure to develop ease and smoothness. (Senior years.)

10. Cramped writing.

6. Develop pupil's interest in improving his own performances. Make a careful study of books and aids on diagnostic treatment.

7. Attend to seat adjustments and give more supervision.

8(a). Have the child retain the correct position of the hand on the desk and experiment with paper position—finding out how it affects slant.

(b) Check up on the position of the paper. See that the correct position of hand, arm and pencil is taken. Note if the movement originates from the wrist or elbow, or is a really forward drive from the shoulder. Rhythmical exercises with use of push and pull patterns may help. Self-criticism on the part of the child. (Use lines through all the down strokes and see if they are parallel. See Freeman's diagnostic charts.)

9. Have the grip loosened and pressure on paper decreased. Correct the hand position. Have writing done more slowly and in a larger size. Stress good line quality, and check on too much finger movement. Have pupils count while writing letters. Use of music may help. Jingles and rhythmical exercises and patterns done to music help to get the feel of rhythm and ease.

10. Write across the page, spacing letters farther apart. Use larger writing and writing to a count;

*nnn:*

e.g., 1 2 3

11. Failure to finish words with up stroke.

11. Give practice in single letters; e.g., *n*; then practice words ending with *n*; e.g., *an*, *man*, etc.

12. Poor line quality.

12. Check for correct pen or pencil position. Use smooth flowing ink (not old, gummy ink that has been in the ink well too long). Change the size of the pen-nib or the make of pen-nib. Work for less finger writing, looser grip and less pressure. (Correct by movement exercises.)

13. Incorrect alinement and lack of uniformity in the height of one-unit letters.

13. Write on a base line. Have pupils draw a line across the top of the first one-unit letter of a word and find if it touches the top of the other one-unit letters.

14. Incorrect proportions.

14 Have pupils check their own errors, using lines as suggested for one-unit letters. Practise movements of exercises of one unit, as *mm*; two units, as *titit*; and three units, as *lululu*.

Drill on common words such as *the*, *this*, *with*, *for*, and *from*.

15. Incorrect letter forms. (Unnecessary additions and subtractions from the standard forms: putting loops in letters where not necessary.)

15. Have more intensive study of the letter form. The teacher demonstrates with a large model to give child a better view of details.

(The teacher is well advised to use the Freeman Diagnostic Charts for this work.)

Since children are imitators, the blackboard writing is more important than the teacher may realize. The writing on the blackboard should be neat and legible, and follow the type of writing that is expected from the child. No careless letter forms should ever be on display. All forms should be based on the standard alphabet. Alphabets should be on view all the time for child reference. These should have the letter form the teacher chooses as most suitable to teach. If blackboard space is limited, wall cards can be procured. (See list of aids.) Any one set of cards may not have exactly the form



the teacher likes to teach. Changes can be made by the teacher by using tempera or show-card colours—black to cover the part you do not like, and white to add any desired strokes not there.

### **Desk Adjustment.**

Adjust the seat so that the pupil can comfortably touch the floor with the soles of the feet.

The front edge of the seat should be under the desk approximately two inches.

The height of the desk should be adjusted to the individual pupil.

Ask the pupil to turn sideways in his seat and bend his arms upwards at the elbow. The front edge of the desk should then be placed about two inches above the elbow-joint.

### **Blackboard Writing.**

Blackboard writing is very definitely a great help in cultivating the art of writing. It must be taught properly if the full benefit of its advantages is to be secured. By blackboard work one can develop the form of letters, easy execution, and freedom and rhythm of movement. Slow, painful writers find blackboard practice very helpful.

The method to adopt is that of first securing good posture. Instruct the pupil to stand solidly on both feet, with the feet twelve inches apart, and the body at a distance from the blackboard equal to the length of the arm when the fist is closed.

Have the pupil use half a stick of chalk, held so that it is pointed to the palm of the hand, all the fingers rounded and resting on the chalk. Then begin work on rhythmical drills and patterns. These develop feel for smoothness and ease with chalk handling. Have the pupil write letters, words, and sentences, and criticize his work for all the common errors of penmanship. Make every effort to arouse the enthusiasm of the pupil so that he will strive to correct his mistakes. Follow this with seat-work in order that there may be a transfer of learning from the blackboard work to the writing done at the desk.

When blackboard space is at a premium, the teacher may secure heavy cardboard from heavy packing cartons and give it a treatment of flat black paint, or even use the surface unpainted. Cut this to a size that will fit the desk. Writing on this cardboard is a good substitute for the large, free work done at the blackboard. Be careful to see that **drawing** is not done. Avoid the too slow writing of large characters. This results in gripping chalk or pencil too tightly and makes for poor line quality.

### **Care of Blackboard.**

In many classrooms the blackboards have acquired defects which limit their usefulness and cause serious eye-strain to pupils. Blackboards can, and should, be kept in perfect condition indefinitely.

### **"Breaking-in" a Blackboard:**

A new blackboard, or one recently re-surfaced, should be broken-in properly; otherwise the first chalk-marks will continue to show despite all efforts to erase them.

1. Cover entire surface with chalk, using the side of the chalk-stick. With an eraser spread this chalk coating lightly to cover the whole blackboard.
2. Use a *clean, dry eraser or cloth* to remove chalk, following with another *dry cloth* or chamois.

The above treatment removes the thin surface film of paint binder and gives a slightly grey surface which is free of "shine," and easy to clean in daily use.

### **Daily Care:**

*Never wash blackboards or allow any water, oil, plasticine, gum, ink, wax, or any other liquid to touch the blackboard.*

The reason: Chalk crayons contain some glue, necessary for keeping the stock form. When this glue comes in contact with a moist surface, a glossy film is formed, causing the well-known "shine" which renders large portions of blackboards useless for pupils in many parts of the classroom.

*Use only clean, dry cloths or erasers; keep water away; brush from top to bottom with long strokes.*

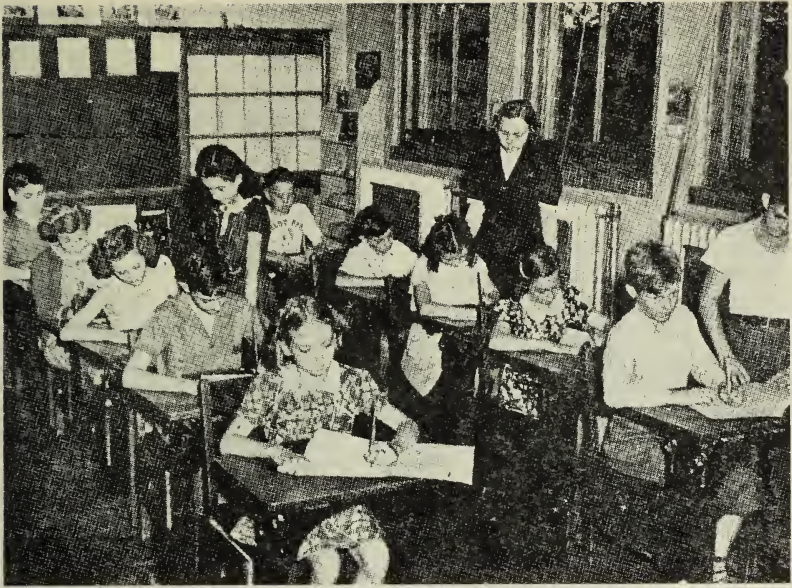
### **Re-surfacing:**

1. Clean the blackboard, two or three square feet at a time, with Bon Ami or other *greaseless cleaning material*. Use only sufficient water; if too much is used some will soak into the blackboard and ruin it.
2. Rub with steel wool until the surface is smooth and clean.
3. Apply a reliable re-surfacer, following the manufacturer's instructions carefully, and allowing each coat to dry thoroughly.
4. When thoroughly dry, *break-in* the surface as above, having this done *before school opens*, and in any case *before anyone has a chance to write on it*.

The above instructions apply to all blackboards of the composition type, such as Hyloplate; and all of the asbestos type, such as Sterling and Asbestoslate. For instructions respecting other types, such as those made locally from gyproc, stoneboard or beaverboard, write to the Department of Education.

### **Left-handedness:**

Present-day practice is to allow a left-handed child to remain left-handed. If parents and child are willing, the teacher might try him out at right-handed writing. It must be large and a good deal of it done on the blackboard. Expect slower progress for a time than with definitely right-handed



These left-handed pupils of the fifth and sixth grades, Forest Park School, Fort Wayne, Ind., have formed their own club and meet once each week for discussion of their problems and for special handwriting practice.



Courtesy of the A. N. Palmer Co., "Good Writers Club Bulletin."



people. Care should be taken to avoid any "nagging" on the part of the teacher or parents; it may lead to nervous upsets and a sense of failure on the part of the child. If the child seems to make no progress with the right hand, then proceed to teach him to write properly with the left hand. The paper is turned to a position the exact opposite of that for the right-handed child, but the down strokes are pulled on a line parallel to the body, not the centre. This means that the child with good hand position does not see what he writes as easily as the right-handed child. He must obtain sufficient confidence to get along without watching his work so closely. This feature of wanting to watch the work is why children who are left-handed get a sharp turn in the wrist—a most awkward position; and when they come to ink-writing, they get the ink on their hands and produce very untidy work. Avoid this if possible. Left-handed people are, on the whole, poor writers. One cause for their poor writing may have been the lack of proper guidance.

### **Writing Standards:**

Do not impose adult standards on the child. Too often the teacher expects the physically impossible and demands of the child a reproduction comparable to the teacher's model or one from a compendium. It takes years of practice to arrive at that perfection. Daily improvement is what is being sought. There are standard scales for use by the teacher and child. If the rate of improvement is too slow, stimulate more interest and provide more practice.

### **Some Suggestions for Interest and Improvement:**

(It is expected that the teacher will use many more than these.)

1. Use of standard scales by the child to judge his own progress.
2. Have the child save a sample of his writing from time to time, in order to show what improvement he has made over a considerable period.
3. Use rhythmical exercises and patterns, not as part of a drill lesson, but for a period of enjoyment to develop rhythm and ease of manipulation of tools.
4. Let children choose at times what exercises they would like to do in a drill period.
5. Display samples of good writing from various sources and of various types.
6. Give the history of the development of writing. Read stories of the writing of other ages and of other people.
7. Display classroom pictures of good posture, arm position and pen-holding.
8. Use music during parts of a drill lesson. This may not be adapted for exact time, but it liven up a dull lesson and does give a sense of smoothness.
9. Make every lesson meet a definite need for every child.



10. Printing jingles and weather reports (in the second year).
11. Display a wall chart of the five things (Freeman) for criticism, to encourage self-criticism.
12. Signature practice with use of optional letter forms (sixth year).

### Size of Writing:

No two children develop at the same rate; consequently the degree of muscular control varies. A definite minimum size should be set for every one in the class, but it is often advisable to have some individuals write in larger characters. Reduction in size should come only when the individual is able to make smaller characters and retain good habits of writing (loose grip, etc.). Generally speaking a child in the second year is able, through practice, to write smaller characters than a beginner's; and any size suggested in this course is merely as a guide for the average person of the group. Some may be able to perform small writing with ease; others may need to stay longer with large writing.

### Rhythm:

Smoothness is a requirement for good writing. This develops naturally if line quality, ease and loose grip on the pencil are stressed. Counting, music, or other rhythmical devices help not only to develop smoothness but to prevent too slow a movement. Counting by the teacher is the best of devices for setting rhythm. It can be adjusted more readily to the speed ability of the child; and with it, necessary pauses in letters can be looked after.

The use of a fountain-pen in the latter years of Division II is acceptable. Since it is the tool for writing in adult life, we should teach the child how to use it and give him practice with it. *Use of it should come after habits of pen-writing are well established with the ordinary pen.* Care should be given to the type of fountain-pen used. A large, well-balanced pen with a medium or fine nib should be used; and also clean, smooth-flowing ink. Care of the fountain-pens must be taught if they are used. From time to time a fountain-pen needs flushing with warm water.

## DIVISION I

Print writing is used in the first two years. In the third year of Division I the child changes gradually from print to cursive writing, so that by the end of the third year joined slant writing is the common means of expression. This change is based on scientific investigations. Print writing is easier to learn. It is less fatiguing and more suited to the physical development of the child. It necessitates the learning of only one alphabet for reading, spelling and writing. It enables the child to use writing as a form of expression sooner, and it is a definite aid in enterprise work. If the change to

cursive writing is made early in the child's life, no material disadvantage in writing is found. When print writing has been learned, it is unfortunate to allow this desirable skill to decay. Hence the teacher is well advised to allow time for some practice in this style of writing throughout the two divisions. Print writing is useful for labels, name cards, etc., throughout all school work.

### **Years I and II—*Print Writing*:**

*The aim* of the print writing for Years I and II is to develop a means of expression on a par with the development in other school subjects of these grades.

*The materials* to be used in such advancement are blackboards, chalk, large sheets of paper (newsprint), crayons, lead pencils (Dixon's No. 304, or any other large pencil). Blank paper is suggested for beginners. Ruled paper may be used with lines one inch apart and interspaced with half-inch ruling.

*Method*—Begin writing only when there is something to write about. Before this time, the teacher will do the writing for the child. This need for writing may come later in the first year than some teachers think. The first effort will be a word, needed for an enterprise, or it may be the child's own name. His first efforts will be crude. The teacher leads the child to see that there is a need for practice in using pencils correctly, and for improving some of the letters in the word. Only in this way has the practice of a single letter or its parts any interest for the small child. Patterns might be used early in his writing training to give him ease in manipulation of tools. These should be simple, such as down strokes, circles clockwise and counter-clockwise. Print writing is made up of simple strokes written from the top down. *The pencil is lifted for each stroke.* A child in the first year may not have any need to know all the letters of the alphabet. At the end of the second year he should be able to write all the letters of the alphabet in both capitals and small letters. The following grouping of letters may be of some value for practice lessons in second-year work.

### **Small Letters:**

Suggestions for procedure with letter types:

1. Short straight stroke—development of **i**.
2. Longer straight stroke—development of **t**, **l**.
3. Small curve stroke—development of **r**, **h**, **m**, **n**, **u**, **j**.
4. Circle, counter-clockwise—development of **o**, **c**, **e**, **a**, **d**, **g**, **q**.
5. Circle, clockwise—development of **b**, **p**.
6. Combined curves, for **s**.
7. Slanting strokes, for **v**, **w**, **x**, **y**, **z**, **k**.

**Capitals:**

I, L, T, H, F, E.

A, V, N, M, W, K, X, Y, Z.

O, Q, C, G, S.

B, P, R, D, U, J.

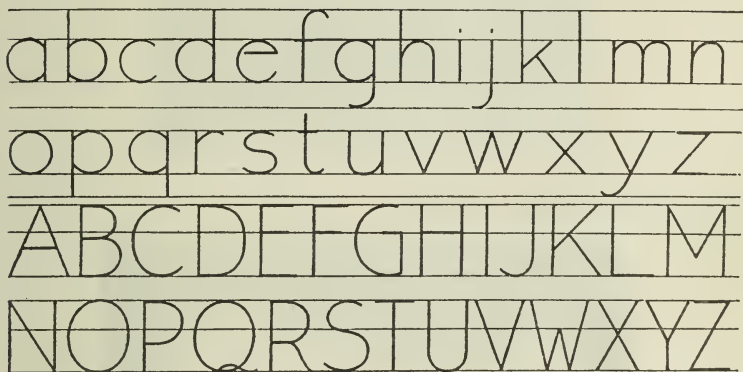
**Posture:**

See illustrations.

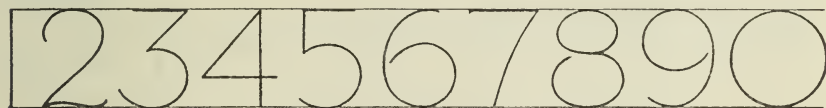
**Hand Position:**

See illustrations.

For vertical writing, the paper is placed squarely in the middle of the desk.

**STANDARD ALPHABETS FOR GRADES I AND II**

**Note**—This need not be followed slavishly; e.g., a straight line might be used for **t**.

**Numbers:**

**Note**—Number forms more like those of cursive writing may be used if preferred.

For further help see reference books.

*Size.* Use the blackboard and large sheets of paper for beginners' lessons. Gradually decrease the size of writing as the pupils gain facility in this mode of expression. Emphasize an easy handling of the pencil—a loose grip. Have the pupils write with a light pressure in order to produce lines that are not too heavy. The size is reduced gradually to a space one inch wide. If half-inch-ruled paper is used, most children by the end of the second year will be able to do their writing using a space of one-half inch for tall letters and half that

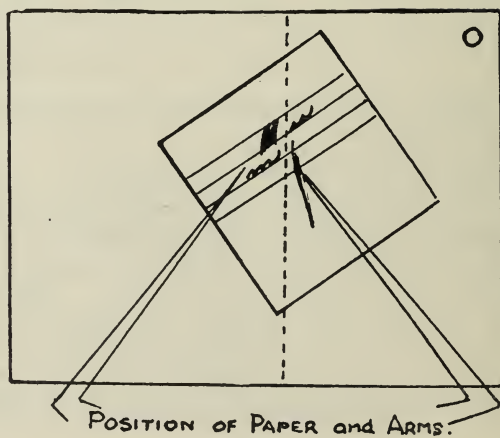
**Posture:**



**Position of Pen Hand and Arm:**



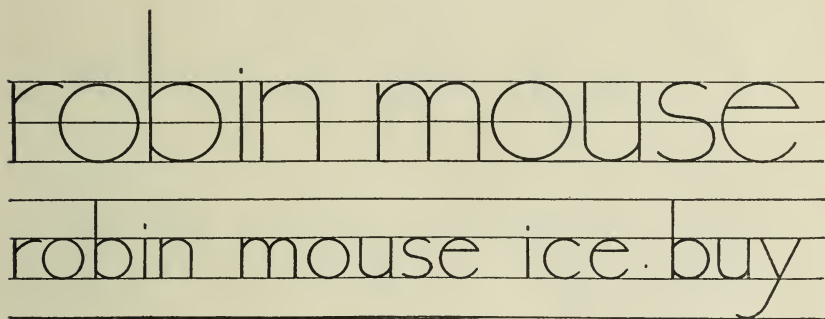
**Standard Alphabets—Cursive Writing:**





space for small letters. The teacher should be careful to teach the correct letter form and method of making each letter. This procedure assures legibility.

*Spacing.* Letters should be held together as a word. They should have approximately the same space between each pair of letters. Spacing between words should be uniform.



### Third Year:

Prominent teachers of writing, as well as eminent educationists, agree that at the beginning of the third year pupils are ready to undertake the learning of cursive writing. "Cursive" means "running" or "flowing." The teacher should show how these cursive alphabets developed from a desire to save time by joining the print-writing letters together into words.

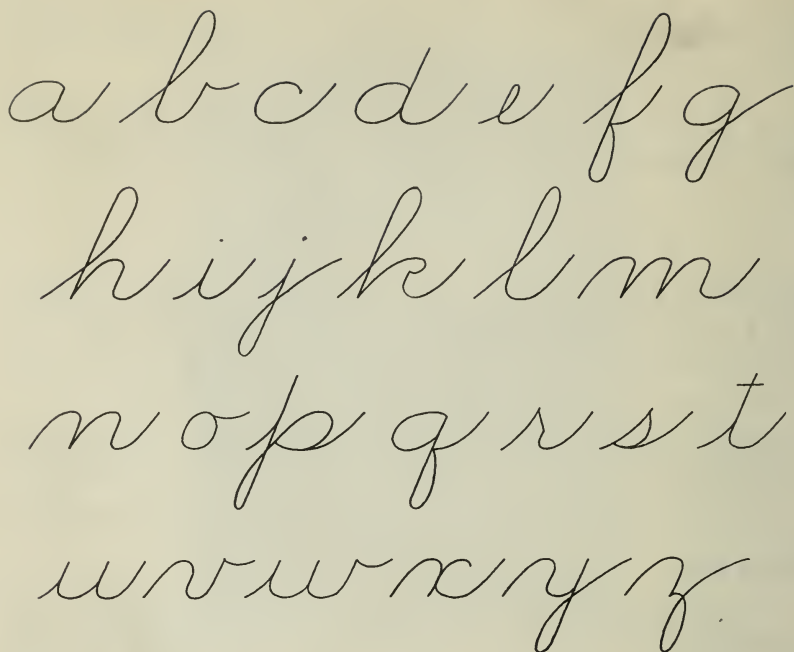
musician - musician - musician

During the development from print writing to cursive, it is often found that pupils will mix one style with the other. Such a result is natural and should not be severely criticized; because the adjustment to the cursive alphabets is a slow process.

The main features to teach in this year's work are the following:

- (a) Learning the form of the cursive alphabets.
- (b) Learning to progress from one letter to another, without lifting the pencil and without spoiling the true form of the letters in a word.
- (c) Changing from vertical writing to a slanting style.
- (d) Learning to push the pencil instead of lifting it, in the making of letters.

*Hand position, pencil-holding, posture* are all the same for all writing. The *position* of the paper, however, is changed. Instead of being perpendicularly in front of the pupil, it is now turned slightly to the right. If the paper is adjusted carefully, the correct slant of writing follows naturally.



*Method.* The work of this year may begin with large, blackboard work; and this may be followed by large writing of cursive characters on big sheets of paper. Freedom of movement should be developed as the characters are learned. Very gradually the size of the characters should be decreased until they will "fit in" correctly between spaces ruled at one-half inch. This means (1) that *capitals* and *loop* letters will occupy the full space of one-half inch in height; (2) that one-unit letters (*i, u, c, e*, etc.), will be one-third of this space in height; and (3) that letters *t, d, p*, will be two-thirds of this space in height. A suggestive progression in development might be the following: the simple letters, *i, u, w, c, e, m, n, v, o, a, x, r, s*; *O, A, C, E*, developed first; then *t, d, P, R, B*, etc. Another method might be to consider "use" as the determining factor and teach the characters as needed, with consideration always for difficulty in formation.

A smaller pencil may be used in this year's work. Letter forms in the alphabets shown are considered easiest for the young child to learn. Use ticks at the beginning of letters if you wish. In fact, the teacher is free to choose the letter form she finds easiest to teach. (See Teacher's Manuals for other forms.)

## DIVISION II

In the fourth year pen-and-ink is introduced, but only after some pencil practice has been given to regain skill after the holiday period. The pencil should not be disregarded

A B C D E F

G H I J K L

M N O P Q

R S T U V W

X Y Z

1 2 3 4 5 6 7 8 9 0

entirely as a writing tool at any time. Writing ease can be practised at times with pencils throughout the second division.

Pen-and-ink is a *sine qua non* in all school programmes. Consequently, the pupil should learn how this equipment works. The need for cleanliness in ink and pen should receive attention. Dirty ink, or thick, gummy ink, will not flow easily. To attempt to write with such causes loss of patience and poor writing. The teacher must direct the pupils to keep ink-wells covered as much as possible, and to clean pen-points after use.

The pupil should adjust himself to easy pressure on the pen-point. Provided the materials are workable, all the child has to do is to move the pen across the paper and the ink will flow from the point. As a consequence, a light, delicate touch should be developed early in pen-and-ink work.

The correct use of the blotter needs to be taught. The blotter is meant to be placed under the writing hand to keep

the paper fresh and clean. Letters will become smeared if written on a damp or greasy surface. At the bottom of the page the blotter is correctly used for blotting the last few words. The blotting of every word or line as it is written is considered unnecessary and bad procedure.

The aims for this section, now that letter form has been learned are the following: better attainment in smoothness and legibility, improved skill in the habits of writing, and a growing pride in what is produced. Remedial work should be the main feature of drill lessons. By the end of the sixth year the child should be able to write legibly and with ease, giving the correct proportion for each letter used.

### **Materials:**

Pencil, paper, blackboard (for new things in letter forms), pen and ink. A cork-grip pen of fair size, fitted with a medium nib (Spott's No. 2 is satisfactory) is the best for use in beginning pen-and-ink work. A fountain-pen may be used late in the sixth year, provided it is a good one and care is given to its efficiency as a writing tool. Writing books (if good ones are procured) may be used if the teacher wishes.

### **Spacing:**

Letters in words should be the width of the letter *o* apart (approximately), and the space between words approximately twice the space between letters in words.

### **Slant:**

A good slant at which to aim is one not greater than five degrees from the vertical.

### **Movement and Exercises:**

A complete free-arm movement is not attainable by the majority of children at the end of Grade VI. The teacher should, however, aim at this goal and endeavour to eliminate as much finger movement as possible. Rhythmic exercises should be used to develop speed and the joining of letters. Counting for letters may be used to facilitate rhythm. Music may add interest.

### **Criticism of Work:**

Pupils should be taught from the beginning of both styles of writing to criticize their writing systematically by using the diagnostic method, which involves the following points:

1. Evenness of slope.
2. Line quality—weight of line and smoothness.
3. Correct alinement—correct letter proportion.
4. Correct letter form.
5. Proper spacing.

Page arrangement, neatness, and size of writing should also be included in this criticism.

(See remedial suggestions.)



A carry-over from the formal penmanship lesson to the writing in all other subjects is to be required and insisted on. The pupil's best work is to be demanded at all times.

### Content of Course:

Definite standard alphabets are to be taught throughout this division, based on the three-unit principle. Capital and small letters may be grouped, in accordance with the common features of the "form," in the fifth and sixth years, where remedial work is the main feature of drill lessons. *Alternate letter forms may be used when the child has learned one form well.*

*Grouping of letters and figures* as an aid in the teaching of letters with similar form or movement.

1. One unit—i, u, w, e; a, c, o; m, n, v, x, s, r.
2. Two units—t, d, p.
3. Three units—l, b, h, k; j, g, y, z, q.
4. Five units—f.
5. Figures—1 4 7, 0 6 9, 2 3 5, 8.

*Grouping of Capitals.* (Three units above base line.)

1. O, A, C, E.
2. P, R, B.
3. M, N, Q, U, V, W, X, Y, Z, H, K.
4. T, F; L, D; S, G; I, J.

The words and sentences taught should be closely correlated with enterprise projects. Enthusiasm can be secured and held if good alternative letter forms are allowed after a good standard alphabet has been perfected. See the teachers' reference books for suggestions.

### Grading of Writing:

Handwriting achievement is measured by determining the *rate* with which the pupil writes, and the *quality* of the writing produced. The rate of writing is determined by having the pupil write a suitable sentence or paragraph that he has memorized, or which he has written several times. Pupils are required to write for two or three minutes. To measure the quality of the writing, use one of several available scales—Ayres, Thorndike; and to find the speed, divide the numbers of letters written by the time taken in writing them.

The following standards of attainment are considered to be normal for the grades specified. (These were given when cursive writing was taught eight years; consequently the teacher may find the rate high for our present course.)

AYRES SCALE		
GRADE	QUALITY	SPEED
III	39	44 letters per minute
IV	46	51 letters per minute
V	50	60 letters per minute
VI	57	63 letters per minute

The teacher should also be familiar with the Freeman Diagnostic Scale. This scale may be used to discover the pupils' errors. When the errors have been found, remedial treatment should be given.

Every teacher should have one good manual in writing and some suggested helps for remedial work.

### MATERIALS AND AIDS

1. Alphabet Wall Cards: Print Writing.  
Cursive Writing.
2. Picture of hand position and posture for classroom display.
3. *Ayres' Writing Scale*—School Book Branch, Department of Education, Edmonton.
4. *Standard Diagnostic Chart and Teacher's Guide*; Bushman—A. N. Palmer & Co.
5. Posture Charts—Junior Red Cross, Calgary.
6. Dixon's "Laddie" Pencil (No. 304).
7. Freeman's *Diagnostic Charts*—Zaner-Bloser & Co., Columbus, Ohio.

### REFERENCE BOOKS FOR THE USE OF TEACHERS

1. *Learning the Three R's*—Hildreth Educational Publishing Co.
2. *Writing, Past and Present*; Carol Card (\$1.00)—A. N. Palmer Co., 55 - 5th Ave., New York City.
3. *Writing and Writing Patterns*: Marion Richardson—University of London Press.
4. *Print to Script*, Books I and II: Zaner-Bloser Co., Columbus, Ohio.
5. *How to Teach Print Writing*: Conard & Strothers,—W. J. Gage Co. and *Show Me How to Write* (for children): Conard.
6. *My First Printing Book and My Second Printing Book*: Bollert and MacLean—W. J. Gage & Co.
7. Teachers' Manual—*Correlated Handwriting*: Freeman—Zaner-Bloser & Co.
8. *Remedial and Follow-up Work* (Handwriting Bulletins I and II): West Public School Publishing Co., Bloomington, Illinois.
9. Teachers' Manual—*Palmer Method of Handwriting, and Compendium for Children* (IV, V and VI); A. N. Palmer & Co.
10. *The Good Writer's Club Magazine*: A. N. Palmer & Co.
11. *An Evaluation of Manuscript Writing and Handwriting and the Activity Program*: Freeman—Zaner-Bloser & Co.

12. *Trends in Manuscript Writing*: Conard—Bureau of Publications, Teachers College, Columbia University, New York City.
13. *Directing Learning in the Elementary School*: Monroe & Streitz (Teacher Training Series)—Doubleday Doran.
14. *Psychology of the Elementary School*: Wheat—Silver Burdett & Co.
15. *Psychology of the Elementary School Subjects*: Cole—Farrar & Rhinehart.
16. *Remedial Handwriting for Normal Schools*: Alonzo F. Myers and Nellie S. Warner—Zaner-Bloser Co., Columbus, Ohio.
17. *Manuscript and Lettering*: Sir Isaac Pitman & Sons Ltd., Toronto.
18. *Metronomic Systems of Writing* (Sprott): Sir Isaac Pitman & Sons.
19. *Handwriting*: Gregg and Champion—The Gregg Publishing Co., 1200 Bay St., Toronto.
20. *Method of Penmanship*: Bailey—Commercial Text Book Co., Toronto (Teachers' Manual).

# ARITHMETIC

---

## INTRODUCTION

This curriculum in Arithmetic, as outlined in the following pages, is in accord with the fundamental principles underlying the whole Programme for the Elementary School; namely, that of meeting the present needs of the child and providing for his growth and development. Arithmetic should make its contribution towards realization of the general aims of education. For this purpose, Arithmetic should acquaint the child with the ways in which number is used in our present-day society.

Appropriate introductions together with suggested outlines are set forth for each of the six years. The nature of the content and of the learning of Arithmetic requires fairly definite and predetermined material. However, this requirement does not justify the inclusion of material which deals with situations outside the needs and experiences of children. Teachers are urged to read carefully the entire programme in Arithmetic in order to make themselves familiar with the work of the years preceding and succeeding the year of work in which they are engaged.

The National Council of Teachers of Mathematics give in the *Tenth Year-Book* a comprehensive study of Arithmetic in an activity programme. Two of their conclusions are the following:

- (1) The functional experiences of childhood are alone not adequate to develop arithmetical skills.
- (2) The present activity programme does not assure a comprehensive orientation in Arithmetic.

A recommendation is made: A teacher will find it advantageous to approach the teaching of Arithmetic through their own survey of the needs of her own pupils.

The Alberta curriculum subscribes neither to the Drill Theory nor to the Incidental Learning Theory. The emphasis is on the social values; and "social" includes all the applications immediately demanded by the economic order as well as those required by one who looks beyond "the common deeds of the common day."

It is expected in this curriculum that efficiency in the teaching of Arithmetic will develop the following abilities:

- (1) To respond correctly and automatically to all the simple number situations.
- (2) To apply these number responses accurately to the many problems requiring them and especially to one-step problems orally expressed.



- (3) To find correct and prompt answers in the addition, subtraction, multiplication and division of whole numbers and fractions, of the types met with in ordinary practice.

The whole numbers will not usually be long; and the denominators of the fractions will for the most part be halves, quarters, thirds, sixths and eighths.

- (4) To check the accuracy of the operations indicated in (3) above.
- (5) To estimate number answers and to acquire the habit of estimating such answers and of checking the reasonableness of answers by means of a rough approximation.
- (6) To understand the Arabic notation system and to appreciate the value of this great human invention.
- (7) To apply, within the limits of experiences provided by the course, the concepts, language, generalizations and techniques used in mathematical thinking to the solution of problems involving number and quantity.
- (8) To appreciate the necessary, invariable and exact relationships involved in mathematical thinking, and the necessity for habits of exactness in activities involving number and quantity.

## TEXTBOOKS AUTHORIZED FOR THE USE OF PUPILS

### **Number Highways** (Revised Edition) :

✓ There are four books in this series, one for each of the Grades, III, IV, V and VI.

### RECOMMENDED FOR PUPILS' REFERENCE IN CLASSROOM LIBRARIES

- ✓ *Canadian Individual Arithmetics*, Books A, B and C—Ginn.
- ✓ *The Child's First Number Book*: Ballard—Clarke, Irwin.
- ✓ *The Child's Second Number Book*: Ballard—Clarke, Irwin.
- ✓ *How We Use Numbers* (A book for second-year Children)—Winston.
- ✓ *Number Stories*, Books I, II and III (Curriculum Foundation Series)—Gage.
- ✓ *Study Arithmetics*, Books III, IV, V and VI (Standard Service Series): Ruch, Knight, Studebaker and Findlay—Gage.
- ✓ *Child Life Arithmetics*, Books III, IV, V and VI: Breed, Woody and Overman—Lyons and Carnahan.
- ✓ *Arithmetic for Everyday Use*: Brueckner and Sheane—Winston.

- ✓ *Canadian Problem and Practice Arithmetics*, First Book and Second Book: Smith, Luse, Morss and Addison—Ginn.
- ✓ *New Curriculum Arithmetics*, Books III, IV, V and VI: Brueckner—Winston.
- ✓ *Daily Life Arithmetics*, Books IV, V and VI: Buswell, Brownell and John.

## REFERENCE BOOKS FOR TEACHERS' USE

- ✓ *Teaching Arithmetic in the Elementary School*, Vol. I, 1937 edition: Morton—Silver Burdett.
- ✓ *Searchlight Arithmetic*, Introductory Book: Buckingham and Osburn—Ginn. This book is a treasure-house for primary teachers.
- ✓ *First Steps in Teaching Number*: Clark, Otis and Hutton—Gage. This book has valuable suggestions for primary teachers.
- ✓ *Teacher's Handbook for Primary Arithmetic* (Standard Service Series): Studebaker, Knight and Findlay—Gage.
- ✓ *Teacher's Handbook to the Triangle Arithmetics*, Grades I and II: Brueckner, Anderson, Banting and Merton—Winston.
- ✓ *Primary Number Projects*: Losh and Weeks—Houghton Mifflin.
- ✓ *The Teaching of Arithmetic*: Klapper Paul—D. Appleton. Chapters III and IV—General principles governing the teaching of Arithmetic. Chapter VI—Teaching Number Concept.
- ✓ *Corrective Arithmetic*: Osburn Worth J.—Houghton Mifflin. Chapters IV, V, VI and IX.
- ✓ *Teaching Arithmetic in the Elementary School*, Vol. II, 1938 edition: Morton—Silver Burdett.
- ✓ *Diagnostic and Remedial Teaching in Arithmetic*: Brueckner—Winston.
- ✓ *The Teaching of Arithmetic*, 1924 edition: Brown and Coffman—Row, Peterson and Co.
- ✓ *The Development of Problem-Solving Ability in Arithmetic*: LaZerte—Clarke, Irwin.
- ✓ *An Arithmetic for Teachers*: Roantree and Taylor—Macmillan.
- ✓ *The Teaching of Arithmetic and Elementary Mathematics*: Hemmings—Ryerson.
- ✓ *The Tenth Year-Book of the Council of Teachers of Mathematics, 1935* (Bureau of Publications, Teachers College, Columbia University, New York).
- ✓ *The Twenty-ninth Year-Book of the Society for the Study of Education* (Public School Publishing Co., Bloomington, Ill.).

- ✓ *The Lennes Essentials of Arithmetic*: Lennes and Traver.  
✓ *Number Stories of Long Ago*: David Eugene Smith—  
Ginn & Co.

## STANDARD TESTS

*New Stanford Arithmetic Tests*:

Form V (Grades II to IX).

Form W (Grades II to IX).

*Lazerte Diagnostic Problem Solving in Arithmetic*  
(Grades IV, V, VI).

*Diagnostic Tests and Practice Exercises*—Brueckner,  
Anderson, Banting Merton.

## GRADE I

### EARLY NUMBER TEACHING MUST BE INFORMAL

Early number teaching should be determined by the maturity of the child, and be guided by his interest. In this way, it will harmonize with the child's growth.

The major objective of a primary number curriculum is to provide through enriching experiences a background of attitudes, appreciations, facts, and skills that will aid in the understanding of the formal Arithmetic of later grades and in the meeting of child situations in which a need for number arises.

The life experiences of young children depend to a great extent upon the community in which the child lives, and the richness of his home environment. The primary teacher should know the child experiences in which number plays a part, so that she may draw upon the child's past experiences to make her number work interesting and meaningful. The following list notes some experiences from which the teacher may make selections so that the number work may be as interesting and practical as possible. *Many other experiences should be selected by the teacher.* Short oral questions in which number situations play an important part should be given frequently by the teacher.

#### 1. Counting:

Little children encounter many life situations in which there is need for counting. The following list will suggest to the teacher examples of the natural ways in which children meet counting in their daily experiences.

##### A. Counting Activities in School.

- (a) Counting pencils, crayons, desks, etc.
- (b) Counting lines and spaces in a sheet of paper.
- (c) Counting number of blocks child must walk to school.
- (d) Counting number of children in a row or group.
- (e) Counting children absent or present.

B. *Counting Activities at Play.*

- (a) Counting marbles, dolls, toys, etc.
- (b) Counting children for games.
- (c) Counting when bouncing a ball or skipping with a rope.
- (d) Keeping score in games; as in baseball.
- (e) Playing store.

C. *Counting Activities in Setting a Table.*

- (a) Counting people for meals.
- (b) Counting dishes, knives, etc.
- (c) Counting chairs needed for company.
- (d) Counting napkins needed.
- (e) Counting number of places at a table.

D. *Counting Activities on a Farm or in a Garden.*

- (a) Counting chickens, sheep.
- (b) Counting eggs gathered or sold.
- (c) Counting trees in an orchard.
- (d) Counting rows in a garden.
- (e) Counting plants in a row.

E. *Miscellaneous Counting Activities.*

- (a) Counting fruit, vegetables, etc.
- (b) Counting number of weeks, days and months.
- (c) Counting money.
- (d) Counting number of windows or doors in a room.
- (e) Counting number of storeys in a tall building.
- (f) Counting number of candies on a birthday cake.

Short stories can be used as a medium or setting for counting activities. Each week brings scores of situations in which a child must make use of numbers to carry on his work and play. These provide an opportunity for the teacher to make the number work interesting.

The modern teacher of number work in primary grades avoids entirely the procedure of formal drills on abstract numbers, since this procedure has no meaning for primary children. On the other hand, the teacher should avoid the other extreme of number teaching in which the child's contact with numbers is purely accidental. The modern teaching of number must be *incidental*, not *accidental*. In other words, number experiences must be provided by the teacher such as will enable the pupil to think accurately about the number combinations up to ten.

Children must learn to count. Counting rhymes, such as "one-two-buckle my shoe" amuse them. They must know the number names in their correct order, know how to keep the place when counting objects, and how to attach the correct number name to the object counted. Blocks are arranged in 2's, 3's, etc. They discover that the same set of blocks may be



regarded as three two's, or two three's. First let the children handle the objects when counting is done. Later the children may count what they see without having to touch each object. The sense of hearing should also be used to develop the meaning of number. The children close their eyes and count taps or claps. They make up bundles of ones and bundles of tens.

They may count forward or backward along the number scale. Time spent in counting will familiarize the pupils with many characteristics of the number system, and will result in the incidental learning of many combinations and separation facts. Note that the first natural number group ends at ten; not nine. The numbers **1** to **9** (inclusive) are one-place numbers, and the numbers **10** to **19** are two-place numbers beginning with the digit **1**; but this fact does not justify the common practice of using number charts on which the first group ends at **9** and the second group at **19**. Use the number system naturally but do not attempt to teach it formally. Remember always that devices are not methods.

A sense of the progression in our number system is of great value in Arithmetic. The chart given below illustrates this progression. A first year pupil should begin to realize this progression.

### NUMBER CHART

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Teachers should remember that pupils experience many difficulties in Arithmetic because they do not understand the meaning of the language used.

In obtaining the objectives noted below it is essential that emphasis be placed on developing a sufficient understanding of this number language.

It is not expected that a teacher will necessarily follow the sequence noted below. Each teacher should determine what sequence best suits her class.

## OBJECTIVES TO BE ATTAINED

### A. *Counting.*

1. Rote counting to 100 and counting objects to 20.
2. Rational counting of familiar objects, grouped in 5's and 10's to 100.
3. Time counting in music lessons, dancing lessons and in games: 1, 2; 1, 2; or 1, 2, 3; 1, 2, 3; or 1, 2, 3, 4; 1, 2, 3, 4.
4. Grouping or dividing numbers: Choosing partners; counting materials by 2's in order to save time; carrying a group of 2 or 3 objects at a time so as to make fewer trips; dividing material among a group of children.
5. Listen to tapping, ball bouncing, etc. Count the number of taps or bounces, and put down the correct number.

### B. *Number Language.*

1. Make comparisons: Big, little, large, small, tall, short, high, higher, highest, many, more, most, less, long, short, smaller, shorter, wide, wider, win, lose, deep, deeper, colder, hotter, few, more than, less than, faster.
2. Define location: Top, bottom, above, up, middle, around, below, over, under, first, second, third, fourth, fifth, next, front, back, beginning, end, left, right.
3. Shape:
  - (a) Forming a circle for games.
  - (b) A line, a straight line, a curved line.
  - (c) Square, triangle, oblong.
4. Groups: Pairs, herd, flock, team, group, crowd.
5. Dividing a single object into halves, quarters.  
Distance—going halfway.  
Folding paper (halves, quarters).

### C. *Recognition and Writing of Simple Numbers.*

1. Recognition and printing of numbers *one to ten* in figures and words.

Recognition of five things as five; etc.,

.	.	.	.	.
Five				5

2. Recognizing numbers from 1 to 100 (figures only, not written names).

3. Reading simple numbers to 100.
4. Finding page numbers in books.
5. Value of coins: one-cent, five-cent, ten-cent (store enterprise).
6. Writing numbers to 31 (use of calendar).

#### D. Number System.

1. "What comes" before and after numbers 1 to 20? (4 is one less than 5, and one more than 3, etc.). What number is one larger or smaller than 2, or any number to 10?
2. Fill in missing numbers: 1, 2, ..., ..., ..., 6, ..., ..., 9, ....
3. Place the proper number under any designated object or objects in a row; as,
  - (a) Put 6 under the ball that is number 6.
  - (b) Make a row of chairs, some tipped; place the proper number under each chair that has been tipped.
 Select largest (smallest) numbers in a group.
4. Re-arrange number cards in their proper order, smallest to largest, and largest to smallest.

#### E. Grouping.

1. Combine groups of objects; i.e., 3 apples and 4 apples. The aim is to make sure that the child understands that the two groups combined result in a larger one. In this way children will probably learn such combinations, as 1 and 1, 2 and 1, 3 and 1, ....9 and 1; 2 and 2, 3 and 3, 4 and 4, 5 and 5, 3 and 2, 2 and 3; and, generally, *one more than* and *one less than*.

## GRADE II

The fact that children's interests are determined socially must be kept in mind. Accordingly, it is necessary to continue the informal teaching of Arithmetic in this grade. Experiences in number should be broadened through activities based on the need for number. Such incidental learning, however, is slow and time-consuming, and it is apt to be fragmentary and superficial. For the development of sound skill and knowledge, the new arithmetical elements must be abstracted from number situations and become the objects of direct teaching. Drill will be found helpful when the need is apparent.

Within the child's activities and experiences time must be found for some definite instruction that will help the child pass by easy stages from enumeration to meaningful ideas of number groups. The child begins with concrete objects which he can see and handle. He makes groups of objects; and learns to recognize at a glance when the latter are in regular patterns. Eventually he comes to think of concrete number

in terms which are essentially abstract: 5 becomes a meaningful concept, that need not be broken into five 1's, but is available for use as a concept in new relationships. The child is now ready for the number combinations.

Through the medium of activity with concrete materials the child should be led to discover the combination in many situations. Memorization at this stage should not be encouraged. In this way the combinations will be encountered as number facts. "Two pennies and three pennies are five pennies" is a number fact, while "two and three are five" is a generalization. It is possible that the child may want to count. Through continued activity and proper experience the child should be helped to eliminate counting in favour of more mature and economical methods of dealing with numbers and be led gradually to make the desired generalizations.

### *Order of Presenting the Combinations.*

It is generally conceded that the number facts should be presented in the order of their difficulty. The order of difficulty depends upon the method followed in presenting the number facts. The difficulty of any number fact depends upon the child's experience. The following order is recommended but is not necessarily prescriptive. It will be noticed that the separation facts are presented with the addition facts. Teachers should feel free to follow any method of order that experience has proved sound, and certainly should feel free to introduce a particular fact whenever need arises or some classroom experience has prepared the pupils for it.

#### 1. Adding 1.

$$\begin{array}{r} 1 \quad 2 \quad 3 \quad 4 \quad 5 \quad 6 \quad 7 \quad 8 \quad 9 \\ +1 \quad +1 \quad +1 \quad +1 \quad +1 \quad +1 \quad +1 \quad +1 \quad +1 \\ \hline \end{array}$$

The reverse of adding 1. Example:  $\begin{array}{r} 3 \quad 1 \\ +1 \quad +3 \\ \hline \end{array}$

#### Subtracting 1.

$$\begin{array}{r} 2 \quad 3 \quad 4 \quad 5 \quad 6 \quad 7 \quad 8 \quad 9 \quad 10 \\ -1 \quad -1 \quad -1 \quad -1 \quad -1 \quad -1 \quad -1 \quad -1 \quad -1 \\ \hline \end{array}$$

#### 2. Adding 2.

$$\begin{array}{r} 2 \quad 3 \quad 4 \quad 5 \quad 6 \quad 7 \quad 8 \\ +2 \quad +2 \quad +2 \quad +2 \quad +2 \quad +2 \quad +2 \\ \hline \end{array}$$



The reverse of adding 2.

Subtraction.

$$\begin{array}{r} 4 \quad 5 \quad 5 \quad 6 \quad 6 \quad 7 \quad 7 \\ -2 \quad -2 \quad -3 \quad -2 \quad -4 \quad -2 \quad -5 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \quad 8 \quad 9 \quad 9 \quad 10 \quad 10 \\ -2 \quad -6 \quad -2 \quad -7 \quad -2 \quad -8 \\ \hline \end{array}$$

$$3. \quad \begin{array}{r} 3 \quad 4 \quad 3 \quad 4 \quad 5 \quad 4 \quad 5 \\ +3 \quad +3 \quad +4 \quad +4 \quad +4 \quad +5 \quad +5 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \quad 7 \quad 7 \quad 8 \quad 9 \quad 9 \quad 10 \\ -3 \quad -3 \quad -4 \quad -4 \quad -4 \quad -5 \quad -5 \\ \hline \end{array}$$

$$4. \quad \begin{array}{r} 5 \quad 3 \quad 6 \quad 3 \quad 6 \quad 4 \quad 7 \quad 3 \\ +3 \quad +5 \quad +3 \quad +6 \quad +4 \quad +6 \quad +3 \quad +7 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \quad 8 \quad 9 \quad 9 \quad 10 \quad 10 \quad 10 \quad 10 \\ -3 \quad -5 \quad -3 \quad -6 \quad -4 \quad -6 \quad -3 \quad -7 \\ \hline \end{array}$$

$$5. \quad \begin{array}{r} 6 \quad 7 \quad 8 \quad 9 \quad 10 \quad 12 \quad 14 \quad 16 \quad 18 \quad 20 \\ +6 \quad +7 \quad +8 \quad +9 \quad +10 \quad -6 \quad -7 \quad -8 \quad -9 \quad -10 \\ \hline \end{array}$$

$$*6. \quad \begin{array}{r} 1 \quad 2 \quad 3 \quad 4 \quad 5 \quad 6 \quad 7 \quad 8 \quad 9 \quad 0 \\ +0 \quad +0 \quad +0 \quad +0 \quad +0 \quad +0 \quad +0 \quad +0 \quad +0 \quad +0 \\ \hline \end{array}$$

$$\begin{array}{r} 1 \quad 2 \quad 3 \quad 4 \quad 5 \quad 6 \quad 7 \quad 8 \quad 9 \quad 10 \\ -0 \quad -0 \quad -0 \quad -0 \quad -0 \quad -0 \quad -0 \quad -0 \quad -0 \quad -0 \\ \hline \end{array}$$

$$\begin{array}{r} 0 \quad 1 \quad 2 \quad 3 \quad 4 \quad 5 \quad 6 \quad 7 \\ -0 \quad -1 \quad -2 \quad -3 \quad -4 \quad -5 \quad -6 \quad -7 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \quad 9 \quad 10 \\ -8 \quad -9 \quad -10 \\ \hline \end{array}$$

\*This step to be taken when column addition or subtraction make it necessary.

To enable the teacher to know exactly what every child has accomplished, record cards are necessary. These may be used as a source of satisfaction and incentive to the child.

Three types of material are necessary for testing and keeping of records:

1. *Oral tests*.—Cards from which facts may be learned. These cards should be about 2" by 3". On one side of each card is one of the number facts of the set, with the answers below; on the reverse side, the same fact without the answer. There should be a set for each child. The teacher or an older child may hear the responses. Place the cards in "I know" and "I don't know" piles.

2. *Practice tests*.—These are self-corrective and are marked by the pupils. The answers are available but are hidden by folding.

3. *Complete diagnostic tests*.—These will be marked closely by the teacher. At first they will be very simple but as the children progress the tests should contain, in addition to the facts just learned, the more difficult facts of previous steps.

Oral problems are a very effective medium of instruction, and are enjoyed by the children. The meaning of number; the meaning of the operations with number; knowledge of the number combinations; and the facts and processes of measurement are all merely tools for use in problem-solving. All problems must be based on life situations and activities that lie within the experience of the pupils.

Some of the situations in which the need for problems arises are the following:

1. Games; counting, keeping score.
2. Measurements; comparison of objects, materials, size, etc.
3. The school bank.
4. The buying of pencils, exercise books, etc.
5. Selling of papers.
6. Playing store.
7. Activities arising out of the needs of the home, the store, the school.
8. The school lunch; bread, milk.

Problems should be stated clearly orally, and the pupils required to respond orally, or to write down the answer only. If numbers in the problem are rather large or present any difficulty, they should be written on the blackboard in the order in which they come in the problem but not in such a way as to suggest the process of solution. Problem types should be varied in order to meet situations bearing on all phases of development. Some of the types that are illustrated in the following set of problems are as follows: completion

type, multiple choice, missing number, recall, ability to determine the order, ability to determine the process to be used, ability to determine the greater or the least, ability to count with common money.

1. 5 girls and 4 boys each require a sheet of paper this morning; so we shall need.....?.....sheets of paper this morning.
2. In one foot there are 2, 8, 12, 16 inches?
3. Mary is 3 years old. She may start to school when she is 5 years old. In how many years may Mary start to school?
4. Harry had 10c. He paid 7c for a pencil and eraser. How much change did Harry get back?
5. Give the missing numbers: 2, 4, 6, 8, ....., 12, 14, ....., 18, 20.
6. How many pints in a quart?
7. Mary sits in the first row. John sits in the .....?.....row.
8. John spent 3c for a pencil, 2c for an eraser, 4c for an exercise book. How shall we find how much John spends?
9. There are 6 numbers on the board. Write down the number which tells you the most.
10. Harry has a nickel and two coppers. Has he enough money to buy a 6c stamp?

Drill in its proper setting will be of service in increasing facility of recall and in assuring permanence for the learned fact. Activities and experiences containing each new fact are multiplied. Ultimately the child comes to a confident knowledge of the fact; a knowledge full of meaning because of frequent verification.

After drill and application of skills learned in practical situations, it is recommended that diagnostic tests be applied to discover deficiencies; such tests to be followed by adequate remedial instruction. Finally, we must test for these deficiencies to see how successful our remedial work has been. Keep a list on the blackboard of all facts that are missed. Opposite each fact place the initials of the child who missed it. Go back over these facts with the pupils who missed them and with the class as a whole.

In the process of adding columns of three or four numbers, insist on economy of thought. The child should think "2 and 2 are 4, and 3 are 7, and 1 are 8," and should say "4, 7, 8." Since experience and research favour downward addition when figures are written in column form, it is the method recommended in this course. The direction of adding has significant bearing upon the content and organization of drill material.

## ATTAINMENTS REQUIRED

1. Reading numbers to 200.
2. Rational counting of things grouped in 5's and 10's.
3. Writing numbers to 200.
4. The meaning of numbers as symbols for quantities:
  - (a) Groups from 1 to 10.
  - (b) The meaning of numbers from 1 to 200.
5. Addition and subtraction facts of numbers to 10.
  - (a) Easy one-step oral problems within the limit of 10.
  - (b) Addition and subtraction in the decades, no bridging.
  - (c) Addition and subtraction of doubles, 6 and 6 to 10 and 10.
  - (d) Column addition, single column, no bridging.
  - (e) Addition 2 and 3 wide, and 2 and 3 deep, no carrying.
  - (f) Subtraction 2 and 3 wide with figures in the subtrahend less than those in minuend.
6. The writing in words and spelling of numbers to 10.
7. The meaning of ordinal numbers from "first" to "tenth," oral and written.
8. Making comparisons: farther, longer, nearer, younger, won, lost, heavier, thinner, fatter, slower, few, lower, tallest, older, faster, just fits, the same, smallest, widest, etc. (See the list of words, in the Grade I outline.)
9. Measurement: the calendar; telling time in hour, half-hour and quarter-hour spaces; dozen, pint, quart, pound; foot, inch, yard (without subdivisional parts); money—recognition of the coins, 1c, 5c, 10c, 25c, 50c; also ways in which 25c can be made with five and ten-cent pieces. Comparative value of 25c and 50c pieces.
- 10 Terms of location: last, before, after, down, ahead, beside, between, centre, edge, behind, near, order, side by side, one side, the other side, upper. (See the list of terms in the Grade I outline.)
11. Terms used in expressing groups: pair, herd, flock, team, group, crowd, duet, trio, quartette, dozen.
12. Use of the terms add, subtract, plus and minus; also the signs.
13. Counting by 2's to 50, and by 5's to 100, starting at any number within these limits, and recognition of odd and even numbers to 20.
14. Counting by 3's to 30 and 4's to 40, starting at any numbers within these limits.
15. Writing of Roman numerals to 12.
16. The meaning of one-half, one-quarter, and one-third, oral only.
17. The development through problem work to meet situations within the scope of the above attainments.



### GRADE III

In Grade III the informal number experiences stressed in earlier grades should be continued, expanded and enriched. Here, as elsewhere, arithmetic should be an experimental not a memory subject. By counting, measuring lengths, weighing objects, making comparisons of size, and by other concrete experiences, number aspects of the environment should be encountered and explored. Games such as ring-toss, target practice and playing store add interest and should be used, but such games must not be mere sugar-coated devices.

There is a place for thorough memory work in Arithmetic but such work follows understanding of the facts to be memorized. When the time for memorization of a group of facts arrives, the memory work should be thorough and retention should be tested repeatedly.

Because success leads to further success, the tasks given to junior children should be easy rather than difficult. There is no fixed order of difficulty of facts in Arithmetic apart from the method by which the facts are presented. If there were a series of numbers and not a system of numbers, there might be a more fixed order of difficulty. Numbers exist in a system;  $5+4$  may be a rather difficult combination when one method of presentation is used and yet be relatively easy when another method has been followed.

The language of Arithmetic is of first importance. The presentation of an idea in several language settings facilitates understanding. Slavish adherence to the "take-away" terminology in subtraction detracts from the child's complete understanding of the idea underlying the process; while "How much more?", "What is the difference between," "How many more do I need?", "Subtract" and others, enrich the entire notion of subtraction. Good language work in the primary grades supplemented by much practice in the solution of easy, oral problems is the foundation upon which later success in problem-solving rests.

The Grade III pupil will apply his number ideas in four particular situations; namely, addition, subtraction, multiplication and division. He must be led to an understanding of these operations. He must know what they mean.

No particular method of teaching subtraction has been proved superior to others commonly used. Each method appears to have its advantages and its disadvantages. For purposes of uniformity and to avoid confusion when pupils transfer, the take away-borrowing method is recommended. If pupils have been introduced to one method they should be allowed to continue with that method. Either the "short" or the "long" form of division is accepted.

Problem-solving is not a topic in Arithmetic; it is the curriculum of the subject. Problems should be given orally, from the textbook and from the blackboard. Most answers will be given orally, but written answers will be required often. Formal written statements should be avoided. There

should be easy exercises in problem analysis; such as making problems in addition and subtraction, discovering which of the four operations is called for in a problem, finding facts that are missing and stating the method of solving problems from which numbers have been omitted.

For sequence of topics and details of course, see Number Highways III.

### *Content.*

Reading and Writing on Numbers to 1000: Using the calendar; finding pages in a book; odd and even numbers; the number system.

Addition: Meaning; combinations to 18; addition facts applied to problems throughout; adding 10's and 20's to numbers; counting by 2's to 20, by 3's to 30, by 4's to 40 and by 5's to 50; adding sums of money; finding doubles. Column addition from short single columns to columns three digits wide and three digits deep; checking addition by adding digits in reverse order.

Subtraction: Meaning; subtraction facts to 18; all facts learned applied to problems throughout; bridging the decades; mastery of the system to 100; begin with subtraction of two-place numbers without borrowing and extend to three-place numbers with borrowing in two columns. Apply to computation with dollars and cents.

Multiplication: Emphasis on oral problems. Meaning of multiplication; facts to 5 times 10; adding 1 or 2 after multiplying by 3; adding 1, 2, or 3 after multiplying by 4; adding 1, 2, 3 or 4 after multiplying by 5. Simple multiplication extended to three-place multiplicand with carrying in either or both units and tens place.

Division: Many problems; meaning stressed; finding quotients in all types of examples that are no more difficult than 5)364.

Fractions: Develop meaning of  $\frac{1}{2}$ ,  $\frac{1}{3}$ , and  $\frac{1}{4}$  through measurement, paper cutting, drawings and weighing. These fractions applied to parts of an object, as parts of a group, and to denominate number situations.

Denominate Number: Pint-quart; ounce-pound; inch-foot-yard; units of time.

Roman numbers to 30.

## **GRADE IV**

The children are beginning the work of the second Division and deficiencies from the primary grades should be discovered and corrected. Most of the remedial work will be with individual pupils who should be required to keep lists of their particular facts-to-be-learned.

There should be much emphasis upon language instruction in Arithmetic. Not only should commonly-used words be spelled correctly but these words should be used freely and

naturally by the pupils in talking about their exercises and problems. Easy oral problems should be featured in all recitation periods. Most problems will be one-step problems, but there is no valid reason for limiting the thinking of pupils to such examples. The problem, "I bought three toys that cost 25 cents each. What change should I get if I offer a two-dollar bill in payment?" is a two-step problem, but it is quite within the bounds of a Grade III or Grade IV curriculum. The following types of exercises are suggested as supplementary to the ordinary exercises in problem-solving: estimating answers, choosing correct answer from a multiple-choice list, telling which operation should be used in a given problem, supplying missing facts, making problems of specified type, and explaining how to solve simple problems from which the numbers have been omitted.

When children are learning the fact that  $2 \times 6$  is 12 they should associate with this truth the parallel fact that  $6 \times 2$  is also 12. Besides learning the simple multiplication facts they should learn also the totals obtained when to these simple products are added any of the numbers that will be met in later examples in multiplication; that is, not only the fact that  $6 \times 8$  is 48 is important but equally so is the fact that  $6 \times 8 + 4$  is 52.

When teaching multiplication by one and two-digit multipliers, it is wise from the beginning to insist on the practice of placing the right-hand digit of each partial product directly under the digit used in multiplying to get that partial product.

In introducing uneven division facts, divide a number of pencils, etc., among the pupils in groups of 2, 3, 4 or 5 with left-overs in each case. Let the pupils try to think in advance how many objects each pupil will get and how many will be left over; then do actual sharing. Introducing an idea in a simple form previous to its thorough treatment is good pedagogy. Follow with such questions as these:

1. What is the largest number under 18 that can be divided evenly by 5?
2. What is the largest number under 17 that contains 4 an exact number of times?

The following type of drill on uneven divisions facts is good:

$0 \div 3$	$0 \div 5$	$0 \div 7$
$1 \div 3$	$1 \div 5$	$1 \div 7$
$2 \div 3$	$2 \div 5$	$2 \div 7$
$3 \div 3$	$3 \div 5$	$3 \div 7$
to	to	to
$30 \div 3$	$50 \div 5$	$70 \div 7$

In written work use the following form,  $\overline{\hspace{1cm}}$ , and insist that the first quotient figure be placed directly over the right-hand figure of the partial dividend, and that there be a figure in the quotient over each figure in the dividend to the right.



An understanding of the meaning and use of fractions may be acquired through easy oral problems involving simple fractional relationships, provided these problems have been preceded by much experience in measuring fractional lengths, drawing lines of required lengths, estimating lengths to the nearest half, third or quarter unit, cutting patterns, drawing to scale, finding fractional parts of groups, etc.

## TOPICS ASSIGNED TO GRADE IV

**Problem-solving:** The course should centre around the solving of simple problems. The four operations with both integral and fractional numbers provide a wealth of easy problem-solving material.

**Activities:** Measurement, weighing, construction, paper-cutting, making simple forms, such as square, rectangle or triangle.

**Reading and Writing Numbers:** Arabic numbers to 99,999. Roman numbers to C. Comparative value of different numbers. Relation of 100 to 10 and of 1000 to 100.

**Addition:** Column addition to columns four digits wide and four digits high or to columns three digits wide and six digits high.

**Subtraction:** Numbers not larger than 99,999.

**Multiplication:** Facts to 10 times 10. Multiplication by one and two-digit multipliers. Multiplication by 10 and 100. Multiplication checked by division.

**Division:** Stress language and meaning of terms divisor, quotient and remainder. Use either short or long division form of computation. For oral practice on even and uneven division construct and use tables, such as those on pages 48 and 86 of Number Highways 4. In written work in uneven division write remainders in fractional form as part of the quotient; thus, quotient 7 and remainder 3 is really quotient  $7\frac{3}{8}$  if divisor is 8. Division of four-place numbers by one-digit divisor. Dividing to find averages.

**Denominate Numbers:** Review of all measures studied previously. Gallon-peck-bushel; cwt.-ton; yard-rod-mile, and measurement to both the nearest foot and the nearest yard. Time, with stress on language forms; such as a.m., p.m., midnight, mid-day, noon. Abbreviations for units of measure learned. Drawing rectangles, squares and triangles and exercises in finding their perimeters.

**Bills and Accounts:** Simple bills, accounts, sales slips and receipts. Computation in dollars and cents.

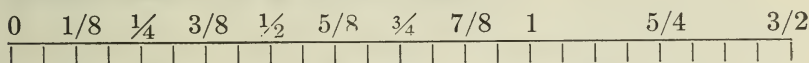
**Fractions:** Meaning and expression of simple unit fractions  $\frac{1}{5}$ ,  $\frac{1}{6}$ ,  $\frac{1}{7}$ ,  $\frac{1}{8}$  and  $\frac{1}{9}$ . Relation of  $\frac{1}{2}$  to  $\frac{1}{4}$ , of  $\frac{1}{3}$  to  $\frac{1}{6}$ ,  $\frac{1}{3}$  to  $\frac{1}{9}$ ,  $\frac{1}{4}$  to  $\frac{1}{8}$ ,  $\frac{1}{5}$  to  $\frac{1}{10}$ . Finding  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$ ,  $\frac{1}{5}$ ,  $\frac{1}{6}$ ,  $\frac{1}{7}$ ,  $\frac{1}{8}$  or  $\frac{1}{9}$  of a number. Equivalent fractions. Much use of fractions with denominate numbers.



## GRADE V

In much of the work of Grade V topics introduced earlier are extended. This is true of notation, of the four operations with integers, of denominate numbers, of common fractions and of scale drawings. The teacher of Grade V should read the introductions to the work of earlier grades.

Much thought should be given to making the work with common fractions meaningful. There should be a good deal of measurement, construction, paper-cutting and drawing of lines when this topic is being studied. A scale of values is useful, showing as it does the relative values of different simple fractions. A large cardboard strip might be kept in view of the class marked as indicated below.



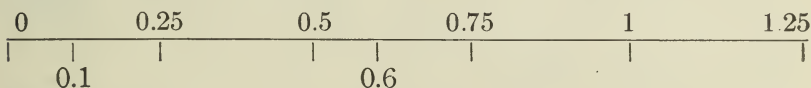
The language of Arithmetic should be stressed continuously. The terms numerator, denominator, divisor, quotient, remainder, multiplier, multiplicand, integer, mixed number, circumference, perimeter, area, and others should be clarified and used.

Pupils should be trained in careful reading and analysis of problems. Re-reading helps many pupils to clarify a problem. Many pupils profit by more than one re-reading. Unknown words, unfamiliar language usage, technicals terms, symbols, large units, large numbers—these and other factors make silent reading of arithmetical problems difficult.

### *New Experiences*

In mensuration and in the study of our decimal system many new experiences arise in Grade V. The study of all surface forms should be accompanied by observation, measurement and discussion of concrete materials. "Perimeter" and "area" are wholly unlike in meaning, but often pupils interchange them. The thoughtful teacher will provide so much experience in using these terms in concrete situations that confusion later is almost impossible.

Decimal fractions should be used, not studied. Meaning will come from understanding the practical setting in which decimals are used. After much informal experience, ideas should be organized and related. At this point the teacher of Grade V may use a decimal number-scale as profitably as a primary teacher can use a number chart; although it should be remembered that the use of either may be formal and unenlightening to the pupil.



### *Attainments*

Problems: Many easy oral problems throughout. Compare magnitudes mentioned in problem by representing them by lines. (See Number Highways 5, page 49.) Estimate

answers. Tell how to solve given problems. Train in analysis. (See Number Highways, pages 22, 42, 47 and 48.) Avoid formal statements in solutions.

Reading and Writing Numbers: Review. Extend to 9,999,999. Rounding off numbers to nearest hundred or nearest thousand.

Addition: Column addition with columns 5 wide and 6 high, to 3 wide and 8 high. Addition of broken columns. Addition of like and very simple unlike fractions.

Subtraction: Review. (For devices see Number Highways 5, pages 33 and 34.) Numbers to 9,999,999. Subtraction of like fractions.

Multiplication: To three-digit multipliers; multiplication by 100 and 1000.

Division: Meaning of process; extend computation to three-digit divisor.

Mensuration: Perimeter of squares, rectangles and triangles; area of squares and rectangles in square feet and in square yards; relation of square feet to square yards; relation of square feet to square inches.

Weights of grains and vegetables.

Measuring Land: Sections, quarter and half-sections.

Temperature readings on Fahrenheit scale; freezing point; boiling point.

Drawing to Scale: Floor plans; maps.

Common Fractions: Relation of  $\frac{1}{2}$ ,  $\frac{1}{4}$ , and  $\frac{1}{8}$ ; relation of  $\frac{1}{3}$ ,  $\frac{1}{6}$  and  $\frac{1}{9}$ . Finding fractional parts of a number, as  $\frac{4}{5}$  of 75; improper fractions; mixed numbers; changing improper fractions to mixed numbers; adding like fractions; comparing unlike fractions and adding simple types; changing form of fractions without changing the value.

Decimal Fractions: Number system extended to include tenths; addition and subtraction of numbers involving tenths.

## GRADE VI

This grade marks the culmination of the work of the elementary school. Teachers should check incoming pupils on their achievements in the preceding grades in skills, number understandings, ability to apply number skills to situations involving quantity, and attitude toward numbers, whether of mastery, routine, indifference, or defeatism. These considerations will form the basis from which the teacher must proceed to ensure that pupils when leaving Grade VI will have reasonable control over all the concepts and techniques required in operations upon number with the exception of algebraic operations. Grade VI thus marks a very definite stage in number work. In succeeding grades the course is one of applications, of extending concepts and making wider applications of techniques acquired in Grade VI. Efficiency in Grade VI is of special importance. Testing and diagnostic and remedial work must have a prominent place.

The new work in Grade VI is largely fractions, decimals, the idea of percentage, volumes, the comparison of numbers by ratios expressed as fractions, new procedures in thought, and the solution of problems that arise in a stimulating environment.

### **Whole Numbers:**

In connection with whole numbers the skills have been organized in the preceding grades from specific abilities into a connected system. Pupils when reaching Grade VI should be able to make automatically the correct responses to all the combinations in addition, subtraction, multiplication, and division; to get correct answers promptly in operations as complicated as those required in ordinary number experiences, and to apply these clearly and logically in problems within their own experience and those met with in reading or extended forms of experience. The work in whole numbers in Grade VI should provide further practice to sustain and make more facile these mechanical skills, and practice in applying them in situations involving some technical knowledge; e.g., gains and losses, business forms, government reports on population, costs of schools, everyday observations in science, use of the post office, athletic records, graphs, map reading, securing concrete ideas of the immensity of great engineering achievements that have aided in making permanent or convenient man's position on the earth, great natural features, geographic ideas of space, natural environmental conditions, climate, time, rainfall, direction, measures of quantity and needs arising out of activity work. Limitations of space in Number Highways 6 have caused the practice work in whole numbers to be rather long. The teacher should supplement this with short exercises; since pupils in the business of living must respond oftener to situations of that kind than to the longer exercises. As these responses must be made promptly and with strict accuracy, the teacher should give frequent practice in oral problems. It is not too much to say that a little daily oral practice will save time. Positive personality effects should result from the increased feeling of mastery and the increased personal contacts with the teacher, arising from oral practice.

### **Fractions:**

The concept of fractions has been developed concretely from the beginning made in Grade I. The pupils have some knowledge of equivalent fractions. They can find simple fractions of numbers and can add and subtract simple fractions.

In Grade VI the work in fractions should be organized so as to give the pupil controls over any probable situation. The method is largely that of discovery. The learner discovers from the use of diagrams various fractional equivalents, including proper and improper fractions and mixed numbers. These understandings become the basis of generalizations used in all the mechanical operations in addition and subtraction of



fractions. In a similar manner, the generalizations in connection with the multiplication and division of fractions should be developed as rational operations and should as far as possible be the outcome of problem situations requiring these operations.

### **Operations in Fractions:**

Sequence in presentation of topics is a matter of considerable importance. There is no valid evidence to support the contention that multiplication and division should be taught before addition and subtraction of fractions. Conclusions as to the degree of difficulty involved rest on opinion only. Whether certain techniques are difficult or not probably depends on background of preparation and good presentation methods rather than on anything inherent in the operation itself. There are two factors that would seem to make operations easy: (i) small numbers and (ii) even division. For this reason pupils have already been taught (i) how to find unit fractions of whole numbers with and without remainders; and (ii) other fractions of whole numbers. In Grade VI they are taught to recognize this as multiplication. While such work rightly precedes the addition and subtraction of fractions, it by no means follows that other instances of multiplication of fractions; e.g.,  $7\frac{3}{4} \times 4\frac{2}{3}$ , should precede addition and subtraction. On account of simplicity early attention should be given the addition of fractions with small denominators, fractions whose sum is less than one and those whose sum is one, and subtraction of mixed numbers from whole numbers; on account of economy, addition and subtraction should be taught simultaneously or nearly so; on account of organization, the order of presentation in addition and subtractions should be the following:

1. (a) Fractions having the same denominator.  
(b) Fractions whose L.C.D. is one of the denominators.  
(c) Fractions whose L.C.D. is the product of the denominators.

2. Fractions whose denominators have a common factor. For finding common denominators the best procedure is not to break up each denominator into its factors but to find a simple multiple of the largest denominator. While recent writers are not dogmatic on the point, it seems preferable to use the least C.D. Reasons similar to those which led to favouring the take-away-borrowing method in subtraction of whole numbers lead to the favouring of this method in subtracting fractions. Many people, however, who use that method prefer in numbers like  $16 - 11\frac{3}{8}$  to add  $\frac{5}{8}$  and then take away 12 from 16. Number Highways 6 indicates an extension of this method to any subtraction, which is used by some people.

### **Decimals and the Notation System:**

It is essential that the pupils understand the idea of decimals. Many never do. As a consequence, for them the



time spent in manipulations of decimals is wasted, and they are deprived throughout life of the use of this simple, neat, and convenient system.

The increasing number of contacts one has with household appliances, radios, engines, gadgets, and machinery in this scientific age makes more and more necessary a knowledge of decimals.

The question whether decimals should be taught before common fractions seems to admit of a common-sense solution. (Boys and girls have learned to read speedometers on cars by the time they are in Grade IV or V.) They already understand and use common fractions as small as tenths. The decimal is merely a more convenient form of expression, facilitating comparisons and manipulations. The tenth is a small fraction—quite small enough for all the uses of decimals the child will have for a long time. For this reason the addition and subtraction of first-place decimals, and the multiplication and division of them by *whole numbers* only should constitute the scope of most of the work in decimals done in Grade VI. Later in the year understandings of our currency system will necessitate the extension of the system to hundredths. Aside from our system of currency, the application of hundredths for children is very limited in number. It is now time to organize the concept that decimals are an extension of the notation system to the right of the decimal point. Thousandths will be taught in that connection, but the fraction is too small to have much meaning to children in Grade VI. For this reason it is well to defer multiplication and division by decimals until late in the year and to limit the number of exercises. Practical applications of thousandths within the experience level of Grade VI children are few indeed.

### **Diagnostic and Remedial Work:**

At the end of each section of Number Highways 6 mastery tests are given in order that both child and teacher—it is as important for one as for the other—may learn whether the former has profited by the number experiences of the section. To allow the matter to end merely with ascertaining that the child has made a low mark is an inexcusable fault. A fatalistic attitude is sure to arise. There is no evidence to support the view that children are less able to meet situations involving number than other situations of like complexity. If teaching is ever to become a profession claiming any basis in scientific procedures, the teacher must learn to seek the causes of failure and to remedy them. Number Highways 6 provides diagnostic and remedial exercises. The Compass Diagnostic Tests in Arithmetic are very detailed and useful.

### **Form in Problem-Solving:**

It is unwise to make a composition of a solution of a problem. Mathematics has a language of its own—clear-cut, concise, definite. Pupils should be skilled in the use of this language. Sloppiness of form indicates carelessness in organizing thought processes and is inexcusable. Number High-

ways 5 indicates good forms of reasoning on pages 42, 64, 65, 129, 130, 131, 159, 200, 205, 221; and Number Highways 6 on pages 34, 35, 73, 94, 95, 111, 113.

### **Estimating and Checking Answers to Problems:**

This is a most valuable habit for a child to acquire. After this skill is acquired the answer may not be exact but will always be reasonable.

### **Our Notation System:**

As a matter of appreciation pupils should be initiated into the development of our Arabic Notation system. The invention of the "0" was a noteworthy achievement of the human mind. The discoveries of how to multiply and how to divide numbers were tremendous achievements. *Number Stories of Long Ago*, by David Eugene Smith, Ginn and Company, tells this story simply and in a most interesting manner. Some study of the Roman system of notation is valuable for itself and will also make clear how clever a device our system of notation is.

### **Checking:**

The question of checking all answers for accuracy is under investigation at present. Evidence to date would indicate that too great an emphasis on checking is a loss of time; that checking the answer on one question does not make for greater accuracy on the next question. This means that we should apply the technique of checking with discrimination.

### **Graphs:**

Graphs and diagrams help to present the facts in convenient form. The pupil should learn to read and to construct the simple forms of graphs found in his reading, and to sense their limitations.

### **Informational Arithmetic:**

The informational function is concerned with the problem of teaching various aspects of Arithmetic in such a way that the whole subject will have a richness of meaning and content that is not possible when the major stress is placed on mere process work in computation. Teachers in Grade VI are preparing pupils to enter the intermediate school. In Grade VII and Grade VIII the informational side of Arithmetic is greatly stressed. Arithmetic is looked upon in these grades almost in the light of a course in junior Economics, and in many instances, stresses the informational side more than the computational side.

### **Objectives:**

1. Practice in column addition, subtraction, multiplication and division of whole numbers. Stress accuracy and briskness.
2. Oral work with whole numbers in problem settings.

3. Estimating answers and checking.
4. Fractions revised. Equivalent fractions. Halves, quarters, eighths, twelfths, sixteenths, thirds, sixths, tenths.
5. Addition and subtraction of fractions of very small denominators.
6. Addition and subtraction of fractions where the L.C.D. is less apparent. Four cases.
7. Decimals. Tenths. Addition and Subtraction. Multiplying and dividing by whole numbers.
8. Fractions. Other meanings. Multiplication and Division of fractions and mixed numbers.
9. Bills and statements.
10. Graphs—line and bar. Interpretation and construction.
11. Ways of comparing numbers. Fractions as ratios.
12. Scales. Using a scale of miles on a map.
13. Review of units of measure studied in the first five grades.
14. Addition, subtraction, multiplication and division of denominate numbers—limited to expressions of two related units.
15. Volume and the cubic measure table.
16. Multiplying by fractional parts of 100.
17. Decimals as an extension of the notation system. Hundredths. Thousandths. Multiplying and dividing by decimals.
18. Percentage as a different form of expressing hundredths. Some simple non-technical applications.
19. Three fraction cases:
  - (a) Finding fractional parts of a number.
  - (b) Finding what fractional part one number is of another.
  - (c) Finding a number when a fractional part of it is known. For capable students.
20. Problems. Applications of number knowledge, in varied types of reasoning, at the levels children of this grade should experience in a stimulating environment. Neat forms of solution.
21. Complex fractions. For capable students.
22. The Arabic Notation System. Other notation systems and their deficiencies.

*Authorized Textbook for the Use of Pupils: Number Highways 6.*

# PHYSICAL EDUCATION

---

Physical Education is education through activities that are predominantly physical and its aims are identical with those of the entire school programme, that is, to promote the growth and development of the whole child, mentally, emotionally, socially and physically. For this development education is not striving to bring every child to the same level, but is attempting to find what each child can do comfortably and well with his native ability and intelligence.

Physical Education serves *three* objectives :

## 1. Health Development:

- (a) Development of the muscular and organic systems to a high functioning level—an abundance of health, energy, vitality, endurance.
- (b) Development of co-ordinating skills for utility, safety, recreation, leisure-time enjoyment, adult activities.

## 2. Social Efficiency:

- (a) Development of proper social attitudes through adjustment to groups and situations; leadership, "followership," initiative, self-reliance, loyalty, friendly co-operation.
- (b) Development of proper standards of behaviour—honesty, obedience, tolerance, fairness, good sportsmanship.

## 3. Culture:

- (a) Development of an appreciation of physical laws and human nature; provision for experiencing joy in the successful achievement of some interesting and constructive activity, and in making some contribution to the group.
- (b) Development of an appreciation of rhythm and music.

## The Nature and Choice of Activities.

The nature of activities which may be promoted in any school will depend upon the facilities, the number of children and their needs and interests at various age levels.

The needs of the children will be determined by health examinations or inspections. If the teacher is at all in doubt as to the advisability of a child's participating in any part of the programme, she should consult the parents regarding a medical examination for the child.



Much of the work in rhythmic, dramatic and imitative activities, especially in Division I, may centre in the work in enterprises. *Story plays*, which are types of imitative activity, are especially suitable for the integration of physical education with the enterprises.

In general, the teacher should keep in mind the activities chosen should include a variety of the big-muscle type; such as running, jumping, climbing, and combinations of the elements of hunting, chasing, fleeing, dodging and tagging.

Types of activities may be summarized as follows:

Division I.	Division II.
Group games	Group games
Dramatic activities	Team games
Imitative activities	Relays
Rhythmic activities	Self-testing stunts
Rhythms	Athletics
Singing games.	Rhythmic activities
	Rhythms
	Singing games
	Folk dances

### Organized Play Activities.

A wholesome and constructive programme of well-selected and organized play activities contributes definitely to the physical and social development of children. Children have a natural inclination to play, and their whole life is centred in play activities, which they enter spontaneously, as a means of expression of their physical and social interests. They derive great satisfaction and enjoyment in physical accomplishment, and in testing their strength and skill by experimenting with objects in their environment.

Rural children are seldom brought together in a social group except when they attend their local school. Their group is small; but it gives them the best opportunity they will ever have for social contact. The recess and noon periods are their own time, during which they may play, and carry on interesting group activities. These two opportunities—of having time for play, and of having children to play with—are important enough to warrant attention and effort on the part of the teacher.

**Time:** A part of the lunch and relaxation periods that are given to the children during each school day should be devoted to organized and guided play activities, during which every child is given an opportunity to participate.

**Groups:** For games and other activities, the children may be divided into at least two groups, the lower grades in one group and the upper grades in another. If either group is large, it may be subdivided into more groups. In a small school the children often play in one group and it is not necessary to separate them except for team games or athletics. The older boys and girls often enjoy playing simple group games and taking part in rhythmic activities with the smaller

children. The smaller ones, however, are not interested in the more highly organized activities, and the upper grades will wish to participate in them without the younger children.

**Pupil Leadership:** The use of pupil leadership is an important part of the organization, and has a three-fold advantage. It will be of help to the teacher during the few times when she cannot be on the playground during the play period; it will give the pupil-leader opportunities to contribute to the development of his own initiative and self-reliance, and give him the feeling that he is making a contribution in the group; and it will benefit the others in the group because with one of their own group as leader, there may be built up such qualities of good "followership" as loyalty, friendly co-operation and good sportsmanship.

**Equipment:** Sufficient equipment may be secured through the interest and originality of the teacher at little or no cost. Many games, relays, rhythmic activities and athletic activities require no equipment. In fact, a very fine play programme may be conducted without equipment, although the programme will be more varied and interesting if a small amount is available. Older pupils might undertake to build some permanent playground equipment, such as swings and teeters. A few balls and a bat may be purchased at small cost. Bean bags, pitching targets, jumping pits, etc., can be made by the pupils.

### **Suggested Playground Activities.**

The following activities are suggested for use with rural school children.

#### **1. "Tag and It" Games.**

A great variety and number of these games may be taught, as they are easily organized and easily learned. They cover a wide range of activity from the type with two or three children playing at a time to the Pom-Pom-Pullaway type where all are playing.

Brownies and Fairies	Three Deep
Flowers and Wind	Link Tag
Squirrels in Trees	Cross Tag
Cat and Rat	Japanese Tag
Skip Tag	Pom-Pom-Pullaway
Flying Dutchman	Ball in Ring
Two Deep	Fox and Geese
Stoop Tag	Catch of Fish
Duck on the Rock	

#### **2. Relays.**

The relay is the simplest form of team game. Interest in this type will begin to manifest itself about the end of Division I. Simple relays may be used with small children, the complexity increasing in the upper grades. As the complexity increases through the addition of such activities as

jumping, goal throwing, catching, and many stunt elements, opportunity is offered for the development of many fundamental skills.

A relay must be started with a definite signal; but before that signal is given, special attention must be directed to definite starting and finishing lines and to an understanding of the exact procedure to be followed. Because of the nature of the relay, with the element of time and competition involved, there is no opportunity to give suggestions between the time of the starting signal and the finish of the relay.

Bean Bag Passing	Stunt
Over and Under	All Up
Tag the Wall	Stride Ball
Shuttle	Farmer and Crow
Running	Run and Pass
Skiping and Hopping	Running and Bouncing
In and Out Obstacles	

### 3. Team Games.

Team games are the highest form of competitive play and are of interest to all of Division II. The spirit of co-operation and of group unity is expressed in the team games, where the individual members of the group work toward a common end.

Keep Away	Dodge Ball
Ante Over	Kick Ball
Club Snatch	End Ball
Prisoner's Base	Net Ball
Bound Ball	Volley Ball
Bat Ball	

### 4. Self-Testing Stunts.

Children of all ages are interested in stunts as a means of testing their own ability. Small children are interested particularly in the imitation of animals; while the interest of the older children tends toward the successful use of certain skills in attaining set goals. Stunts can be conducted in very small spaces, with little or no equipment, and are particularly fine for stimulating courage and self-confidence, and for building co-ordination and skills. Teachers should avoid the use of stunts that might involve serious strain, and should use such safety measures as will avoid accidents and possible injuries.

Duck Walk	Elephant Walk
Forward Roll	Leap Frog
Hand Stand	Jump and Reach
Rabbit Hop	Hand Wrestle
Hop Scotch	Cart Wheel
Follow the Leader	Rope Skipping

### 5. Individual Athletic Events.

Individual athletic events are those elements of athletic games which can be measured definitely as to time, distance, or number, and through which there may be competition be-

tween individuals, between groups, between an individual and achievement standards, or between an individual and his own previous record. Boys and girls in Division II are interested in this type of activity, and in keeping records of their own achievements.

Horse Shoe Pitching	Graded Ladder Jump
Target Pitch	Dashes
Distance Throws	Potato Race
Broad Jump	Balancing
Crouch, Jump Sideways	Pull Up
over Rope	Rope Climbing

## **6. Singing and Dramatic Games.**

Singing and dramatic games are of great interest and value to children. They become especially satisfying when the children can express in rhythmical movement some of the nursery rhymes with which they are familiar. In singing games the action follows the story or song; and through this action the children learn rhythm, co-ordination and self-expression, in a delightful manner.

(For suggestions as to Singing Games, see Division I.)

## **7. Folk and Group Dancing.**

The folk dance is a form of activity set to music in which the movements follow a definite pattern. This type of rhythm follows the less technical singing and dramatic type, and is suited to the older boys and girls of Division II. The compelling rhythm and vigorous action of the folk dance make it a very enjoyable type of activity.

(For suggestions as to Folk and Group Dances, see Division II.)

## **Suggested Indoor Activities.**

On stormy days when the play periods are conducted in the building, it may be necessary to limit the type of activity or modify the rules of the games that are being played; but by careful planning the children will have space enough to engage in many interesting activities. A clear floor space of ample size for rhythmic activities, or for self-testing stunts, or for many games, may be secured by moving the teacher's desk. Relays and simple team games can be played in the aisles. The playing of games indoors, where care must be exercised to avoid accidents and injuries, will give a fine opportunity for the development of attitudes of courtesy, thoughtfulness of others and a respect for property rights. The children will also enjoy quiet games which may be played at the desks; such as checkers, dominoes, puzzles, etc.

In addition to rhythmic activities and stunts and many of the games already listed, the following games are examples of the many that are suitable for indoor play:



Changing Seats  
Floor Tag  
Statues  
Puss in Circle  
Simon Says  
Poison Seat  
Bird Catcher  
Ring Call Ball  
Bean Bag Circle Toss

Last One Out  
Aisle Pass Relay  
Tag the Wall Relay  
Blackboard Relay  
Eraser Relay  
Bean Bag Passing Relay  
Sideward Pass Relay  
Toss, Catch and Pass Relay

## Posture.

The inculcation of habits relating to correct posture is one of the general objectives of the physical education programme. Since the body is a mechanism, the aim of good posture is to have this mechanism produce the most satisfactory results in operation and to minimize the unfavorable effects. "Skillful, well-co-ordinated movements are so performed as to require the least possible expenditure of energy and to produce a minimum of friction in the parts involved. There are persons who never learn to perform even the simplest movements with mechanical advantage. It is not surprising, then, that that such complicated co-ordinations as standing, walking, and running are often executed awkwardly."

Good posture is difficult to define. This is because it involves mental and emotional values, and adaptations to many situations. Good posture is not a matter of physical training exercises but something which is a part of the child's entire reaction to his environment. It involves happiness, courage, confidence, as well as vigor of body. It is true that poorly adjusted seats, heavy work, tight clothing and faulty habits are causes of poor posture, but in the main, a child who has sufficient rest, is well nourished and free from physical defects, naturally assumes good posture.

The teacher contributes to the good posture of her pupils every minute of the day: in making them happy, imparting confidence, giving a feeling of successful achievement, as well as by giving frequent changes of work, play periods, and freedom for movement in the classroom.

Certain exercises may be classed as posture exercises, but all exercises may contribute to posture. There are no better posture exercises than a vigorous game involving whole-body activity.

In developing good posture among children, the teacher's first principle is to see that the child knows how to maintain good posture. Experts define correct posture as the position in which the long axis of the body, including the neck and head, is in a vertical line. Sometimes it is defined as the body held so that it is made as tall as possible. The second principle is concerned with developing interest in maintaining good body mechanics, and the third principle is that posture is related definitely to freedom from remediable physical defects, adequate nutrition and sufficient exercise and rest.

There are three common types of faulty posture:

1. Round-shoulder, hollow-back posture, sometimes called fatigue, or slouch posture.
2. The head-forward posture. This is frequently due to work which requires sitting or standing with the head bent forward for long periods.
3. The low-shoulder posture. An unequal position of the shoulders is usually due to a lateral curvature of the spine.

## DIVISION I

In Division I, the greater part of the time devoted to Physical Education should be given to free play, story plays, games, and rhythmic activities, such as rhythms and singing games. A limited amount of marching technique is of value for the orderly movement of pupils from one place to another. Without the rigidity of the soldier type of drill, marching may be utilized to accomplish desirable motor training. Marching tactics have little disciplinary value except to develop the ability to respond *en masse* to command. Such values should be claimed only where specific responses have a meaning in the school and social life of the community; for example, in fire drill and parades.

### Story Plays.

Teachers are urged to exercise initiative in adapting story plays to local situations and to the work of enterprises. They may be developed from reading lessons or language material. Absolute uniformity of action is undesirable. A few examples of this type of imitative activity are given here, which have been taken with but little modification from the Minnesota Programme.

### Getting Ready for School.

1. Washing face, neck and ears (trunk, arms and neck).
2. Bend down to wet cloth and rub on soap (as if basin were on seat). Stretch neck from side to side and forward and backward, rubbing it clean.
3. Stretching up to get towel (arms and legs). Reach up with right hand, on tiptoe, then with left.
4. Combing hair (arms and neck).
5. Brushing shoes (trunk, legs and arms). Raise right foot to seat, bend down and brush shoe. Repeat with left.
6. Skipping away to school, waving good-bye (arms and legs).

### In the Barn.

1. Smelling hay. (Breathing exercises.)
2. Racing to barn. One row at a time around room and back to place.

3. Climb ladder to hay loft. (Alternate raising of hands and knees.)
4. Jumpng in the hay. (Stand on seats and jump to floor.) Encourage landing on toes, reminding that feet make no sound in the hay.
5. Playing in wheat bin. (Bend forward to get scoopful and then stretch high and pour it back.)
6. Jumping over barrels. (Vaulting seats.)
7. Out of breath. (Breathing exercises.)

### **Playing Indian.**

1. Walk like Indian warrior. (Alternate rows face the back of the room. Ready—Go! Two rows march around one row of seats, stepping very high, with arms folded on chest, and head erect.)
2. Paddling a canoe. (Get into canoe. Pupils face the back of the room. Then they sit on desks and place toes under edge of seat. Raise arms at right side, left arm high as if grasping canoe paddle—ONE! Arms pulled back—TWO! Arms forward. Keep it up—STOP! This should be repeated on the left side.)
3. Indian war-dance.

### **Mother Prepares Good Food to Make Us Grow Strong and Tall.**

1. Showing how tall we are. (Stand straight and tall—stretching head, neck, chest and trunk.)
2. Showing how high we can reach. (Stretch right arm above head. Stretch left arm above head. Stretch both arms above head. Stand on tiptoe and stretch arms.)
3. Bending stunt. (Bend down, reaching toward floor with finger tips, with feet apart and knees straight.)
4. Showing reach of arms. (Raise arms sideways and stretch.)
5. Show how high we can jump and reach (legs).
6. Showing how we can balance. (Raise arms sideways and move right, left, leg forward.)

### **Christmas Toys.**

1. Walking doll. (Walk once around room keeping knees stiff and swing arms forward, upward alternately.)
2. Play with ball. (Toss ball up with one hand and catch with both hands. Clap hands together in catching ball. Alternate hands in tossing up ball.)
3. Toy engine. (Bend arms half way up and clinch hands and raise left knee: step forward with left foot and thrust right arm forward and downward with circulatory movement, at same time raising right knee; repeat above action, right, left, right, etc., to sound of choo! choo! toot! toot! ding-dong! ding-dong!)

4. Train of cars. (Have a row of children take movements under 3, except that one hand must rest on the shoulder of child in front. The leader is the engine and uses both hands. This play is especially good to teach the need of keeping in step.)
5. Blowing whistle. (Take in deep breaths; then blow out forcibly.)

### **Making Garden:** (Tune: Mulberry Bush).

1. This is the way we spade the ground. (Arms, trunk and legs.)
2. This is the way we take the ground. (Arms, trunk and legs.)
3. This is the way we plant the seeds. (Arms, trunk and legs.)
4. This is the way the rain comes down. (Arms and trunk.)
5. This is the way we hoe the weeds. (Arms and trunk.)
6. This is the way we smell the flowers. (Breathing.)

### **Rhythms.** (See also the outline in Music.)

If a piano or a victrola is available, simple exercises may be done to music. The following suggestions may prove helpful.

1. Give practice in simple rhythms, preparatory to the lesson.
2. Have class listen to the music for rhythmical changes of time, tempo, intensity or accent.
3. Develop the fundamental rhythm in the various rhythmical patterns.
4. Practice each rhythm in the various rhythmical patterns.
5. Encourage freedom of interpretation by the pupils.

Rhythmic patterns may be selected from the following movements:

Walking	Leaping	Bears
Marching	Horses	Flying Kites
Running	Ducks	Blowing Feathers
Skiping	Elephants	Playing with Shadows
Hopping	Peacocks	Swings
Sliding	Birds	See-saw
Galloping	Frogs	

### **Singing Games.**

Singing games are games set to music where the children sing as they play. Tone quality should not be sacrificed for greater activity. A few games are suggested here.



Here We Go Looby Loo  
A-Hunting We Will Go  
The Jolly Miller  
The Muffin Man  
Hey Diddle Diddle  
Hot Cross Buns  
London Bridge  
Oats, Beans and Barley  
I See You

The Circus  
Round and Round the Village  
How Do You Do, My Partner?  
Did You Ever See a Lassie?  
The Farmer in the Dell  
Here Come Three Dukes  
A-Riding  
Here We Go Round the Mul-  
berry Bush  
Here We Come Gathering Nuts  
in May

### Games.

Free play and group games which involve such fundamental movements as running, jumping, hopping, skipping, dodging, throwing, catching, fleeing, and climbing. Such games are the following:

Squat Tag  
Do This, Do That  
Garden Scamp  
Circle Squat  
Frog in the Middle  
Skipping Tag  
Call Ball

Mother Hubbard  
Hungry Birds  
The Cat and the Mice  
Soldiers and Brigands  
Big A, Little A  
Over the Head Relay  
Magic Ring

A child at the end of Division I should know the rules and be able to play skillfully at least *six* games.

For further suggestions and outlines for a variety of activities the teacher is referred to the *Lessons* given in the *Syllabus of Physical Training for Schools, 1933 Edition*.

## DIVISION II.

The work in Division II is a carrying on of the same type of free activity, games and rhythmic activities as in Division I. Greater emphasis is placed on leadership and team spirit, with more attention to skill, speed and accuracy. More emphasis is also given to self-testing activities and individual athletics. Relays are more complicated and team games are introduced. In rhythmic activities the teacher may devote some time to folk and group dances as well as to singing games and rhythms.

### Games (Relay or Team).

Run and Throw Relay  
Chariot Relay  
Dodge Ball  
End Ball  
Throw and Catch Relay  
Hoop Relay  
Shuttle Relay  
Pom-Pom-Pullaway  
Duck on the Rock  
Overhead Relay

Wheel Barrow Race  
Tying the Sash  
Run the Gauntlet  
Circle Chase  
Chinese Wall  
Two Dogs and a Bone  
Exchange Relay  
In and Out Files  
Crusts and Crumbs  
Circle Gap Passing

## **Individual Athletic Events.**

Dash—50 yards, boys

Dash—40 yards, girls.

Baseball distance throw—(Boys and girls).

Running broad jump—(Boys).

Standing broad jump—(Girls).

## **Stunts or Self-Testing Activities.**

**Knuckle Down:** Place the toes against a line chalked on the floor, kneel down and get up again without using the hands or moving the feet from the line.

**Single Squat:** Stand on one foot with the other stretched out in front. Sit down on your heel without losing your balance or touching the ground in any way except with the foot you started on. Use your arms for balance and come back to a standing position, but still on one foot.

**Heel Knock:** Spring upward with both feet, knock the heels together twice, and separate them before landing.

**Knee Dip:** Stand on the right foot, reach behind you and grasp the left foot with the right hand. Go down and touch the left knee to the floor and rise again. Do the stunt on each foot.

**Elephant Walk:** Place hands on the floor, width of shoulders apart, weight on hands. Walk forward keeping legs straight and as close to the hands as possible.

**Coffee Grinder:** Place the right hand on the ground with the arms stiff. Extend the body with head well back. Walk around in a circle using the right arm as a pivot. Repeat to the left.

**Fish Hawk Dive:** Kneel on one knee holding the other leg off the ground. Bend forward without using the hands and pick up a handkerchief placed on the ground directly in front of the knee which is supporting the body.

**Through the Stick:** A wand, broom handle, or similar round stick may be used for this activity. Hold the stick over the head, palms forward, and about two feet apart. Bring the stick down over the body, step through and slide it along the back to the original position without losing the hold. Reverse this operation to the first position.

Other self-testing activities are the following:

Dwarf Walk  
Cricket Walk  
Forward Roll  
Cart Wheel  
Spinning Top  
Paddle Wheel

Rolling between obstacles  
Aiming at wall target  
Aiming through a hoop, or at  
a suspended football  
Jump the Stick  
Caterpillar Crawl

## **Rhythmic Activities.**

In addition to those outlined for Division I, the following folk and group dances are suggested:

Children's Polka	The Ace of Diamonds
Old Dan Tucker	Captain Jinks
Pop Goes the Weasel	Hornpipe
Come Let Us Be Joyful	Maypole Dance
Highland Schottische	Sellinger's Round
Ruffy Tufty	Rheinlander
Virginia Reel	Irish Washerwoman
Irish Lilt	Old Rustic Dance
Norwegian Mountain March	Highland Fling
Shoemaker's Dance	Oranges and Lemons

The above activities are only suggestive. The teacher is referred for a greater variety and for suggestions as to methods of play, etc., to the work outlined in the *Syllabus of Physical Training for Schools, 1933 Edition*. Activities may be selected from Tables 7 to 30.

### REFERENCES

- Nixon and Cozens, *Introduction to Physical Education*—Saunders.
- Neilson and Van Hagen, *Physical Education for Elementary Schools*—Barnes.
- Anderson, *An Athletic Programme for Elementary Schools*—Barnes.
- Horrigan, *Creative Activities in Physical Education*—Barnes.
- Tanner, *A Game Programme in Physical Education*—Ginn.
- Brandreth, *The Canadian Book of Games*—Ryerson Press.
- Bancroft, *Games for Playground, Home, School and Gymnasium*—Macmillan.
- Pearl and Brown, *Health by Stunts*—Macmillan.
- Rogers, *A New Book of Stunts*—Macmillan.
- LaSalle, *Rhythms and Dances for Elementary Schools*—Barnes.
- Marsh, *Singing Games and Drills*—Barnes.
- Shafter, *Dramatic Dances for Small Children*—Barnes.
- Crawford, *Dramatic Games and Dances for Little Children*—Barnes.
- Shambaugh, *Folk Dances for Boys and Girls*—Barnes.
- Ward, Cummings and Mills, *Games for Every Grade*—E. N. Moyer.

# ART

---

## INTRODUCTION

### GENERAL STATEMENT RESPECTING THE PURPOSE OF THE COURSE

“The fundamental objective of the curriculum in Art for the elementary school should be ‘everyday art for everyday people’—an aim providing the child with knowledge and skills that will be of value to him as a citizen and as a home-maker.” While the child should be taught to see and appreciate beauty in the recognized fields of painting, sculpture and architecture, his instruction must also provide a training which leads to a demand for beauty in all of the objects he uses from day to day. To give a training that provides practical knowledge, and develops love for and appreciation of the beautiful in nature and in the products of industry, is the function of the art course in the elementary school. “The chief aim of education in this sense is to train the coming generation in the consciousness and understanding of beauty, and of the use and value of beauty in the home and community life and in great realm of industry. This *fundamental beauty* is the basis of the Course of Study in Art.\*

The art teacher must plan for experiences which will interpret this quality to the child, experiences suited to his stage of development, and so graded that they appeal continuously to his maturing intellectual and emotional capacities. He must be led to recognize that “art is for use.”

Modern educational practice places increasing emphasis upon outcomes which are social—which meet the needs of average pupils. The child learns through his own activity, and courses must be planned to meet this requirement. The materials of the art curriculum may be grouped under three heads:

- (1) *The Knowledge Factor*, which requires the development of taste and discrimination in matters of dress, personal appearance and home decoration. The child is armed with knowledge which enables him to make wise choices and to recognize “fitness to purpose.”
- (2) *The Appreciation Factor*, which provides an understanding of the principles of art structure, enabling the child to enjoy the expression of beauty in nature and in art.

---

\**The Classroom Teacher*; Whitford and Todd—The Classroom Teacher Inc., Chicago.



- (3) *The Creative Factor*, which requires that the child attempt himself to produce beauty in some form. Mere observing of the beautiful does not lead to full appreciation. The child must sense the difficulty inherent in the production of things of beauty. It is of prime importance, therefore, that children be encouraged, from the primary grades on, to create freely. "Such experience enriches and expands the knowing and enjoying aspects of art."

All the above factors should be given due emphasis in a well-balanced curriculum. Such a three-fold approach to the art experiences of the pupil, providing for the knowing, the appreciating and the doing of art will make possible the functioning of this subject in the classroom and life needs of the pupil. (For further discussions see *Art for Everyday Life*, by W. G. Whitford; W. J. Gage & Co.)

No other subject in the curriculum lends itself more readily to the correlating and integrating of subject-matter called for by an activity programme. The course in Social Studies and Literature is enriched and vitalized by correlation with Art, which also lends colour and interest to other subjects. The "enterprise plan" of organization may unite into one whole the Art, Literature and Social Studies, through carefully planned and organized pupil activities which result in economical and effective learning. But a challenging and inspiring presentation of this subject is necessary if it is to function as a blending and unifying medium.

One further consideration of importance must be kept in mind. Care should be taken to see that Art preserves its identity—its rightful place in the curriculum. It should not become the mere tool or handmaid of other subjects, since it has its own distinct and important contribution to make. This is weakened by too great a degree of subservience to other subjects.

The major fields of art generally recognized as basic for curriculum development are the following:

1. Drawing and painting.
2. Modelling.
3. Design—
  - (a) General;
  - (b) In the industrial arts, including the home and costume.
4. Colour.
5. Construction.
6. Appreciation of beauty, in nature and in art.

In each division of the school the aim of the art course is to provide typical experiences through well-chosen activities relating to these fields of art-expression.

# THE ART COURSE

## DIVISION I

In this division, emphasis is placed on the creative factor, while appreciation and knowledge receive more attention in the later grades. The power to appreciate is developed when the child, encouraged to create for himself, realizes the difficulty of producing fine things.

The art experiences offering the greatest possibilities for creative expression are (1) drawing and painting; (2) colour; (3) design; and (4) construction.

### 1. Drawing and Painting.

Of the foregoing, *drawing*—the graphic experience—should receive emphasis in the primary grades, since the chief aim of art instruction should be the development of a graphic vocabulary supplementing the development of a reading or speaking vocabulary in language work.

It is essential that in the acquisition of this graphic vocabulary the forms learned should be suitable for the particular grade level, that growth in ability to represent detail should be continuous, and that increasing facility in the use of the forms learned should result in fluency of graphic expression. This fluency of expression is acquired to a considerable extent by allowing in all grades for free creative expression, in which the forms learned are used in the illustration of stories read or heard or purely imaginative. The child gains skill in the use of a language which expresses graphically his own ideas regarding the world about him. "There are two kinds of drawing, 'representative' and 'creative'. The former is most important in the integrated programme, where facts relating to other subjects—literature, history, etc.—must be satisfied, but purely creative expression, where the child is freed from representing anything imposed from without, and expresses his own ideas in a personal manner, should have a definite place in the art programme."\*

As the child acquires this graphic vocabulary, his powers of observation are developed, his appreciation of form and shape grows, his ability to visualize and form mental images is increased, and his skill in the handling of media is strengthened.

Both free expression and directed drawing are advised in the primary grades, the simple forms children learn to draw being used when they wish to make original drawings. The forms chosen for special lessons—directed drawing—should be those of which they have most need in expression.

---

\*Harold Rugg in *Culture and Education in America*, quoted in *Fine Arts*, by Sally B. Tannahill; Bureau of Publications, Teachers College, Columbia University.

The media best suited for drawing and painting are crayons (Prang's "Crayograph" is recommended), coloured chalks, calcimine paint mixed with a little mucilage and water, powdered tempera. Children in these grades need to use wide arm movements rather than mere finger movements when drawing; hence sheets not smaller than 9"x12" are necessary. Newsprint or building paper is suggested. As a variation from work at the desks, larger sheets of paper may be fastened with clips or gummed paper to pieces of cardboard placed in the chalk-rail. This permits freer and more forceful work to be carried on.

## **2. Colour.**

Since the work in colour is so closely interwoven with all other forms of art expression, it is difficult to isolate it for special study. However, it is to be expected that pupils in these grades, through working with colours, will learn to recognize the six spectrum colours, a tint and a shade of each, warm and cool colours, colours typical of the seasons, colours that look well together, simple colour groupings, and good colour in well chosen pictures. There should be discussion of colour in costume, especially in connection with the dressing of dolls; the matching of colours in nature and objects; the planning of colours for a doll-house or playroom.

The main underlying purpose is to make the study of colour as practical in its application as possible, in order that it may carry over and form a good foundation for the tasteful use of colour in later grades.

## **3. Design.**

The chief aim under design is to introduce children to the idea of decorative arrangement and order through simple pattern making. This work should be closely related to the work in construction. The design should be the outgrowth of a desire to make the constructed object more pleasing to the eye, and to make it satisfy, permanently, the purpose for which it is intended.

The media recommended are crayons, cut paper, torn paper and stick or potato prints.

## **4. Construction.**

Problems in construction may be the outgrowth of needs arising from the enterprises carried on by different groups. The work may be done by the individual or by the group, as the occasion demands. This should not be interpreted as eliminating interesting construction problems associated with special days, or with any other activities which satisfy the individual interests of the children.

The aim, under construction, is to give experience in three-dimensional work. "Through this experience the child is introduced to the realm of the handicrafts and the industrial arts." Work of this kind offers opportunities for creative expression. The child acquires skill in the handling of ma-



terials, sees the necessity of careful planning and accurate measurements, and learns that thoughtful work and careful planning are essential to the turning out of well-designed products.

Cardboard, thin wood, paper, clay and plasticine, are suggested media. Modelling provides further opportunity for three-dimensional experience, and will be found useful in connection with the enterprise work. Here emphasis is placed upon form rather than upon line and colour.

Some work in appreciation also is possible in these grades. While picture study is the chief topic considered here, experiences in appreciation should not be limited to the study of pictures, but should include observation of the beautiful in nature and in man-made objects. The beauties of a sunset, the forms and plumage of birds, flowers, trees, etc., should be noted. Likewise, opportunities for exercising choice between the beautiful and the commonplace in man-made objects should be afforded.

The advantage of picture study lies in the fact that a wide range of fine prints is easily procurable. These *must* be in colour since the colour appeal is as strong to young children as the subject appeal. The aim in this work, in Division I, is to interest children in pictures. The study should be informal and may be linked effectively with the work in oral expression.

The teacher's collection of coloured pictures, as of other illustrative material, should be a large one. From time to time, pictures relating to an enterprise, or to the enterests of the moment, should be hung up for observation.

"Art appreciation may include an appreciation of anything beautiful in nature, and in the fine and industrial arts. If appreciation is the ability to recognize and enjoy beauty of line, form, and colour, then it is worth-while to teach the children certain principles which will aid them in discerning and appreciating art in all its forms." Art appreciation is of slow growth. A knowledge of art quality, acquired gradually through the years of school, will add to the enjoyment of living.

## GRADE I

*N.B.—The teacher is advised to read carefully the General Statement at the beginning of this course.*

### 1. Drawing and Painting.

The development of a graphic vocabulary, in this and succeeding grades, requires the representation of large simple objects. Only the simplest forms are to be used, with no detail. Things to draw will be those which the child knows and meets with in his everyday environment, as well as those which are suggested by the enterprise work. Both directed work and free expression are to be provided.

In free periods the teacher should act as a guide to inspire children to create, in order that something may be achieved.



"Every child has the power to create in some degree." Patience and understanding are necessary attributes of the teacher. "That teacher will help most who has become as a little child—who is wise enough to stay watchfully in the background and to rejoice in free, sincere child expressions." Helpful, encouraging criticism is of great assistance to children in this work as well as seeing and discussing the work of other children. (For further discussion, see *Fine Arts*, by Sally B. Tannahill.)

In the directed work teachers should draw much for the children. Simple forms may be dictated, step by step, children observing and drawing after the teacher. All forms taught should be re-drawn many times, interesting motivation for repetition being provided, until pupils can draw these from memory. The forms learned can be used in original pictures.

The paper used should not be smaller than 9"×12". Crayons are recommended as the simplest medium for beginners to use. Later in the year larger sheets of newsprint, bogus paper or brown wrapping paper may be attached to improvised easels, on which children are allowed to draw. Cheap calcimine paint and large brushes may be used.

Things to draw: Animals, people, buildings, simple conveyances, toys, flowers, indoor and outdoor pictures.

The illustration of stories heard or read, as "Our Nursery Rhyme Friends"; subjects connected with home and school; vivid experiences in the daily lives of children provide pleasurable themes for expression.

## 2. Colour.

The work in colour is closely allied with the other work of the grade. Children should learn in this grade—

- (1) To recognize the six standard colours; to match these accurately. A simple colour chart showing the six standard colours is a necessary item in the teacher's equipment for colour recognition and colour matching.
- (2) To observe and to appreciate the colours of nature at all seasons. Teachers should secure many good pictures illustrating colours in nature—flowers, trees, birds, the seasons—autumn, winter, summer.
- (3) To distinguish between warm and cool colours (colours of sunlight, colours of shadows).
- (4) To observe colour in pictures.

## 3. Design and Arrangement.

Recognition of the value of order in arrangement; repetition of units for a border or a surface pattern.

The principles of repetition and alternation, if thoroughly understood by the teacher, can be explained to children in a simple way in working out design patterns:—one shape, one colour; two shapes, two colours.

The exercises in design may be prompted by the enterprise work, special day observance, or any other work of the grade.

Stick or potato prints, cut paper, simple stencils using crayons are suitable media to use for the decoration of simple booklets, boxes, greeting or invitation cards, place cards, Christmas wrappings, toys, doll clothes and playhouse furnishings; some of which would be suggested by such enterprises, as "The Birthday Party," "Our Christmas Concert," "A Hallowe'en Party," "We Play House."

Motifs for design may be suggested by things the children like to draw—animals, flowers, trees, fruits, vegetables, people. Therefore drawing lessons should precede lessons in design. Torn and cut paper illustrations of stories make interesting themes for simple decorative composition.

Exercises in *printing* are afforded through the preparation of invitations, greeting cards, place cards, signs and labels, for such enterprises as "We Go Shopping" or "How Our Houses Are Made"; and through the making of booklets, etc. The printing should be of simple words in straight-line letters. For larger signs, letters may be cut from paper.

#### 4. Construction.

In this grade a one-room playhouse or store, large enough for the child to move around in freely, is recommended. The experience with large-size construction should be given, as pupils should have experience with this type as well as with the construction of smaller objects. This type of work might fit in with such enterprises as "We Go Shopping" or "How Our Houses Are Made." Large-size heavy cardboard, packing boxes, orange crates, butter boxes, etc., may be used.

A farm set-up in connection with such an enterprise as "We Visit the Farm" would call for the construction of smaller objects, mostly based on the box shape.

In connection with construction, modelling supplies an excellent complementary activity; for example, the modelling of animals for the farm and simple objects for the playhouse or store.

#### PICTURES THAT GRADE I CHILDREN MAY ENJOY

The First Step; Millet.

Touching; Jessie Wilcox Smith.

Smelling; Jessie Wilcox Smith.

In the Country; Blommers.

Goldilocks and the Three Bears; Jessie Wilcox Smith.

Four Little Scamps Are We; Adam.

Children of the Sea; Israels.

*Note.*—It is not to be expected that all of the work outlined above will be covered in any one year. Nevertheless, the teacher should arrange that each year the pupils have a little experience at least in each of the main fields of art expression; that is, in drawing, design, colour, construction, and apprecia-

tion. In this way provision will be made for continuity of growth throughout the elementary-school period in each of the major fields of art.

## GRADE II

*N.B.—The teacher is advised to read carefully the General Statement at the beginning of this course.*

### 1. Drawing and Painting.

See the outline for Grade I under this heading.

The development of a graphic vocabulary is continued. Children here show a desire for greater skill, and wish to show more detail in their drawings of the forms used in free expression and representation. As in the first grade, much encouragement and helpful criticism from the teacher is necessary in order that children may express originality in their work.

Directed work is advised here, similar to that in Grade I, as an aid to better results in creative effort. Simple methods for drawing various objects should be shown, step by step, as in Grade I, children observing and drawing with the teacher. Many interesting opportunities for re-drawing forms dictated should be given, as in the illustration of themes involving forms taught, until pupils can draw these forms from memory. They may then be used freely in original pictures. Children are quick to recognize that the forms they have learned to draw can be used in a great many ways. Thus they gain greater confidence and a keener interest in the work.

The paper used should not be smaller than 9"×12". Opportunity to draw on larger sheets fastened to large cardboard, resting on the chalk-rail, should be given. Wrapping paper will serve well here. Where possible powder paint or calcimine may be used to supplement the crayons.

### Things to Draw.

People, animals, buildings, conveyances, etc., and other objects that might be needed in such an enterprise as "The Circus," or "We Visit the Farm"; simple buildings, objects and characters needed for the enterprise, "Our Story Book Friends"; indoor and outdoor pictures, flowers, fruits and vegetables.

Special day and seasonal topics provide profitable and interesting variation in the work.

The illustration of fairy tales and poems from literature offer pleasurable themes for pictorial composition. In this work the following simple methods of arrangement will be considered:

- (a) Things farther away are higher and smaller (if on the ground); also dimmer in colour.
- (b) Objects either cross the skyline or are put within the ground space.



- (c) One object in the picture will be made large to give the picture emphasis.

## **2. Colour.**

The work in colour is closely allied with the other work of the grades.

As in Grade I, an interesting colour chart is a necessary item in the teacher's equipment. This should show the six standard colours, and one tint and one shade of each hue.

The work of Grade I is continued. In addition the pupils should—

- (a) Recognize two values (tint and shade) of each colour (applied in pictorial composition).
- (b) Learn to use simple combinations, as one bright colour and a neutral (black, white, or gray) and such combinations as used at different seasons in flowers: red and green at Christmas in holly; violet and yellow at Easter in pansies, iris, etc. This work should be closely allied with the work in design.
- (c) Distinguish between bright and dull colours.
- (d) Observe colours in nature and in pictures. The teacher is advised to have many good pictures showing colours in nature at different seasons of the year.

## **3. Design and Arrangement.**

See Grade I under this heading.

As in the preceding grade, many motifs for design will be suggested by things the children have learned to draw, animals, flowers, fruits, trees, characters from stories, etc. Hence the work in design will follow the work in drawing.

Recognition of the value of order in arrangement; repetition of units for a border or a surface pattern. The principles of repetition and alternation are explained in a simple way, as in the preceding grade. (In surface patterns, straight and full-drop repeats.) Many designs may be planned for the decoration of boxes, trays, greeting cards which children make, although many exercises in design will be undertaken for the training afforded in developing the idea of spacing and arranging. Sufficient guidance and encouragement is required to help children express originality in this work. Stick or potato prints, simple stencils using crayons, cut paper are the media recommended.

Elementary work in decorative composition through the illustration of stories in cut paper or torn paper. This exercise affords experience in arrangement and in the use of colour (three values, light, middle and dark—light value for sky, middle value for ground, dark for objects).

The work in design may be closely related to the enterprises, special day observance, or to any other work of the grade. Book-cover designs, greeting cards, calendars, invitation cards, boxes, trays, simple posters, wrapping papers, etc., are suggestions arising out of such enterprises as



“Our Christmas Concert,” “The Hallowe’en Party,” “St. Valentine’s Box,” “The Circus Parade,” etc.

Lettering: simple straight-line alphabet; drill in the spacing of letters in a word. Simple block letters may be cut from paper. Many needs for printing will arise from the enterprise—printing of labels, signs, posters, etc. Design, drawing and colour are closely related.

In the cutting and mounting of pictures it is important that children learn early to cut out carefully and to mount neatly and tastefully, especially in connection with the making of a scrap-book. Colour and size of mounting paper are important.

#### 4. Construction.

The construction of simple buildings, conveyances, and the making of cardboard figures and animals will form the greater part of the construction activities involved in the carrying out of such an enterprise as “The Circus,” or “Our Story Book Friends.” There should be an effort made to have children work neatly, to avoid waste of materials, and to strive for good proportions in all construction work. Experience with large-size construction, as in Grade I, may be had from the store or house project.

Pupils should acquire skill in using the ruler to the extent of the inch and half-inch.

Modelling supplies an excellent complementary activity to the work in construction. Animals and simple objects may be modelled from plasticine or clay.

#### PICTURES THAT GRADE II CHILDREN MAY ENJOY

The Holiday; Potthest.

Bringing Home the New Born Calf; Millet.

With Grandma; MacEwen.

Madonna Del Granduca.

Return to the Farm; Troyon.

The Artist’s Daughter; Kaulbach.

Little Red Riding Hood.

*Note.*—It is not to be expected that all of the work outlined above will be covered in any one year. Nevertheless, the teacher should arrange that each year the pupils have a little experience at least in each of the main fields of art expression; that is, in drawing, design, colour, construction, and appreciation. In this way provision will be made for continuity of growth throughout the elementary-school period in each of the major fields of art.

#### GRADE III

*N.B.*—The teacher is advised to read carefully the General Statement at the beginning of this course.

#### 1. Drawing and Painting.

See outlines for Grades I and II under this heading.

As in previous years, the aim of the work in drawing is to increase the graphic vocabulary of the child and thus encourage his creative powers through providing him with the necessary means of expression.

Children in this grade should be able to express more accuracy in shape and proportion, and more detail in the things they draw. Provision should be made for directed work and free expression. New forms should be taught, step by step; the pupils "swinging in" the important lines first, then adding the details. Forms taught should be re-drawn many times, each re-drawing being prompted by an interesting motivation so that the repetition may not become monotonous. When children can "swing in" the form freely from memory, it may be used in the illustration of stories and in the drawing of original pictures. Children should be encouraged to "draw large and fill the space," and to make their drawings with "a real swing." Hence sheets not smaller than 9"×12" should be used. Frequently pupils should be allowed to draw on larger sheets attached to a drawing-board or to a large cardboard sheet (easel drawing). Newsprint, bogus paper, brown wrapping paper may be used; with the same media as in previous grades.

Things to draw will be suggested by the enterprise being worked out, by special day observance, by vivid experiences in daily lives of children. "We Visit Japan," "A Trip to Holland," "Long Ago with the Indians," "The Harvest Festival," "We Go Travelling"—will suggest:—children, typical conveyances, types of shelter, characteristic objects—kites, lanterns, parasols, flowers, fruit, vegetables, trees, etc., these being used in simple illustrations.

Figure drawing should show more accuracy in shape and proportion than in previous grades. The drawing of children of other lands will offer interesting opportunities for the study of costume; so also "We Prepare for Winter," "Story Book Friends." This will link closely with the work in design and colour.

In pictorial composition such elements as trees, roads or streams, buildings, etc., should be rendered with more attention to good arrangement: with some attention to the centre of interest (emphasis), to the effect of distance and to the positions of the various elements included in the composition; these to be chosen from the enterprise, from literature, from special day activities, from everyday occurrences.

## **2. Colour.**

The work in colour should be informal. Children should acquire colour sense through the tasteful use of colour and through observance of the artistic use of colour by others. The teacher will act as an enthusiastic guide in this work.

The work begun in Grades I and II should be continued. All work should be closely related to the work in drawing and design.

A necessary item of the teacher's equipment is an interesting colour chart, showing the six standard colours, and a tint and a shade of each hue. This may also include a simple value scale of white, gray and black.

Elementary work in the using of colour combinations (colour opposites) : one bright colour with black and white or with black and gray ; bright colours (red-yellow-blue triad) in gaily coloured posters. These combinations can be applied effectively in cut paper in making simple decorative compositions.

Warm and cool colours—where used ; colours in nature (flowers, sunset) ; colours in famous pictures.

Ample illustrative material is necessary in this work : winter and autumn pictures ; landscapes ; water pictures ; night scenes ; gaily coloured posters ; coloured pictures of costumes, etc.

### **3. Design and Arrangement.**

The work in design should be closely related to the work in drawing and colour.

The spacing and arranging of simple forms, in the making of border and surface patterns, is to be continued. By the time pupils leave Grade III they should have developed a fair understanding and appreciation of good spacing and grouping, through the observance and application of the following elementary principles of arrangement :

- (a) Repetition, where shapes and colours follow in regular order.
- (b) Alternation, where shapes and colours alternate to lend variety.
- (c) Emphasis, where one shape or colour is made more important in the pattern.

It is not intended that there be any formal discussion of these principles, but careful guidance on the part of the teacher will result in the development of interesting patterns illustrating them ; these to be worked out for the decoration of boxes, trays, book covers, envelopes, cards, costumes, etc., or other things made by the children in connection with the enterprise or special day problems.

Crayons, simple stencils using crayons, stick or potato prints, and cut paper, are suggested media.

### **Motifs for Design.**

These will be developed out of the things the children have learned to draw : pine tree, teepee, canoe, Dutch mill, Japanese lanterns, simple conveyances, etc. ; hence design work should follow and grow out of the work in drawing ; originality is to be encouraged.

*The illustration of themes from literature*, or other work of the grade, worked out in cut or torn paper, will provide



subjects for simple decorative composition; good arrangement being important here. The principle of emphasis will give prominence to the centre of interest. This work should be closely allied to the work in colour. Use simple colour schemes; use three values; e.g., sky—light; ground—middle; figures or objects.

Skill in lettering freely should be an aim; spacing words in a line. A simple poster alphabet should be added to the line alphabet previously taught.

In the cutting and mounting of pictures, children should be trained to cut carefully, and to mount neatly and tastefully. The colour and size of mounting paper are important.

Pupils should be able to measure in inches, half inches, and quarter inches.

#### 4. Construction.

This work will for the most part be dictated by the needs arising out of the enterprises. Simple conveyances and types of shelter will require some knowledge of geometric objects; such as the rectangular solids, cylinder, cone and hemisphere. Typical buildings are based on these shapes; e.g., the wigwam, igloo, log cabin, Dutch mill, native hut. Conveyances—the train, airship, bus, automobile, boat, etc.

Careful planning, accurate measurement, neat workmanship, economical use of materials, and observance of good proportion are desired habits that children should acquire through carefully directed work in construction.

Modelling should go hand in hand with construction. This may work in with such enterprises as "Long Ago with the Indians," "We Visit Japan"; e.g., modelling of Indian pottery, Japanese vases, etc., which may be coloured and suitably decorated. Illustrative material is an aid here.

#### PICTURES THAT GRADE III CHILDREN MAY ENJOY

The Arrival of the Shepherds; Le Rolle.

Fairy Tales; Shannon.

Carnation Lily, Lily Rose; Sargent.

Playtime in Holland; Hitchcock.

Shoeing the Bay Mare; Landseer.

Flower Girl in Holland; Hitchcock.

Chums; Jones.

*Note.—It is not to be expected that all of the work outlined above will be covered in any one year. Nevertheless, the teacher should arrange that each year the pupils have a little experience at least in each of the main fields of art expression; that is, in drawing, design, colour and appreciation. In this way provision will be made for continuity of growth throughout the elementary-school period in each of the major fields of art.*



## MINIMUM ATTAINMENTS FOR DIVISION I

1. The ability to draw with free-swinging lines and with a minimum of detail a number of simple objects listed in the course.
2. The ability to use freely in narrative illustration or in original composition any of the forms which have been learned.
3. The ability to make a pleasing arrangement of the elements in a simple pictorial composition, with attention to the centre of interest.
4. The ability to recognize and to use the six spectrum colours, a tint and a shade of each, and simple colour groups; to distinguish between warm and cool colours, and bright and dull colours; and to observe and appreciate colours in nature and in good pictures.
5. The ability to space and to arrange simple shapes for decorative purposes.
6. The ability to measure accurately with the inch, half-inch, and quarter-inch; to cut to line; and to construct neatly the simple forms needed in the enterprise work.
7. Some ability to see and to enjoy beauty in nature, in pictures, and in things of everyday life, including the child's own handwork and that of other pupils.

---

## DIVISION II

### GENERAL STATEMENT

Teachers are advised to read the General Statement at the beginning of the course. In this division, children become increasingly aware of deficiencies in their representations of objects. The powers of perception are developing rapidly, so that the crude drawings, which in previous grades children found sufficient as symbols of the objects they represented, no longer satisfy. Drawings now must look "right" to satisfy the more critical faculty steadily developing. To meet this desire for higher standards of attainment a sufficient number of periods of directed teaching must be provided. These will prevent the child from losing interest because of a realization of the inadequacy of his drawings. Power of accurate representation must increase with power of observation. Children at this stage are capable of more sustained effort to reach their objectives, and can appreciate more fully the need of persistence. The function of the school is to encourage children to experiment freely, to train them to manipulate with skill the various media and materials used, and to have them appreciate the value of working steadily towards a definite goal.

In this division it is desirable that the free expression and spontaneity characterizing the work of primary grades be maintained, and that, in addition to directed work, ample opportunity to draw from memory and imagination be provided. The desire to know what to do in order to make the drawing "look right"—very prominent at this stage—offers the teacher ample opportunity to give the desired directions as the need arises.

The aims of the art work in this division are the following:—

- (a) To develop more technical skill in the use of art materials.
- (b) To develop better co-ordination of mind, hand and eye.
- (c) To increase the powers of observation.
- (d) To provide training in originality and invention.
- (e) To cultivate an understanding and practical use of the fundamental principles of arrangement, colour harmony, and self-expression, through the medium of art.

Some work in each of the five fields of art experience suggested in the Introduction to the Course should be undertaken in any well-rounded-out art programme. *Hence the teacher of the one-room rural school, who of necessity must group the grades in this division, should so arrange the work that all the important experiences are provided for in the year's programme, and that a good sequence of work is planned from year to year.*

## GRADE IV

Teachers should read the Introduction to the Course and the outline of the work of the previous grade.

The work in building a graphic vocabulary, begun in Division I, is continued and extended. As in Division I, provision should be made both for creative expression and representative drawing. A sufficient number of free-expression periods should be provided to encourage development of the former of these. (See under Drawing and Painting, Grade I.) In the latter type the objects drawn may be determined largely by the nature of the enterprises, or by the other work of the class.

### Things to Draw.

1. Simple buildings and forms of shelter met with in the Social Studies journeys of this grade: various kinds of tents, huts, the kraal, pile dwellings, igloos, the houseboats of China, etc. These should be placed in suitable settings.
2. Simple figure drawings:—More attention to proportion than in preceding grades. Side views are suggested. Front views may be drawn, but the face details may yet present difficulty.

3. Animal drawing:—the dog, horse, donkey, reindeer, camel, elephant, ox, or other animals used in transportation. (Teachers may find it necessary to make substitution for any of the above according to the needs of the enterprise being worked out.) Blocking in the figure and the use of action-lines on which the form is built should be practised. (See directions under “Drawing and Painting,” Grade III.) Discourage over-attention to detail; encourage quick, vigorous sketching. As an aid in figure and animal drawing, cardboard-jointed figures, made up of ovals, may be used.
4. Simple flower forms suggested by the season, or by special-day activities and applied to special-day design problems.
5. Pictorial compositions in which the objects drawn above are employed; everything reduced to the very simplest lines; effects obtained by interesting colour contrasts and bold outlining (India ink).

In connection with this work in pictorial compositions, the following principles should be observed by the pupils in their drawings of outdoor scenes:

- (a) Near objects appear to be larger than distant ones of the same size.
- (b) The horizon line should be placed above or below the centre of the paper, showing more sky than ground or *vice versa*.
- (c) The most important object in the picture should be placed to the left or right of the centre, or above or below it.
- (d) The centre of interest in the picture should be clearly shown. Emphasis or dominance should be provided for by the size or colour of the figure or object.

*Media*: crayons, pastels, coloured chalks.

## 2. Colour.

In this grade a beginning should be made with the study of colour theory. Of necessity this will be very elementary. The methods should be experimental.

A good colour chart is a necessary item of the teacher's equipment. This should show the six standard colours and the intermediate hues, in full and grayed intensities, as well as value scales (three values) of the standard colours—light, normal (standard), and dark.

(True prismatic colours are reproduced on papers which are readily procurable, and from which excellent colour charts may be quickly made.)

Collections of coloured pictures and other illustrative material, which permit the child to study the skillful use of colour, should be made and used freely by teacher and pupil.

In this grade the pupils should—

- (a) Experiment to discover how the intermediate hues are made; make practical application of these hues in connection with the drawing, design and construction work of the grade. (The intermediate hues may be made by the application of crayons to coloured papers, e.g., tone of red crayon over orange paper gives red-orange; by overlapping thin coloured papers and holding against the light; by mixing, in different proportions, coloured liquids.
- (b) Work with related colours.—Coloured papers used as backgrounds offer opportunities for experiment in using colours which are adjacent in the colour circles, especially in connection with the work in design. Using an orange paper as background, work out the design with yellow and red crayons, leaving part of the design orange. The result will be a design worked out in related colours. The addition of neutral areas of gray, black or white will add interest. Considerable freedom of choice should be allowed children in the working out of such colour groupings. Free use of illustrative material should be made. From examination of good material of this kind children learn to appreciate the fine use of colour combinations made by artists and commercial illustrators.
- (c) Use bright and dull colours (red and orange, the brightest colours); bright colours against gray as an interesting colour scheme for design.
- (d) Use tints and shades (values) of colours. One tint and one shade of each colour, together with the standard or normal colour, will give a simple value scale. Many practical applications of these scales may be made.

### 3. Design and Arrangement.

Much of the work in this section will develop from the enterprise activity being carried on by the grade. Exercises in design may be classified under two headings:

- (a) Exercises in arrangement to develop an understanding and application of the possibilities of decorative composition; and
- (b) Design with a definite purpose and use in view.

Design is arrangement, and it is important that children learn something of the principles governing good arrangement. In Division I the object was to introduce children to the idea of decorative arrangement and order through simple pattern making. These patterns illustrated the principles of repetition, alternation and emphasis (dominance), principles which continue to be guiding factors in the design work of this grade. In addition some attention should be given in Division II, and beginning with this grade, to the principles of



balance, proportion and rhythm. In all work in design, drawing and construction, the aim should be correct proportions and good balance.

### **Design Exercises.**

- (a) The work in design will be a natural outgrowth of the work in drawing, closely correlated with the work in colour. Interesting designs may be worked out in borders or panels, by using any one of the motifs suggested under drawing with cut paper or flat washes.
  - i. A booklet illustrating the different kinds of shelter used by the peoples visited in the social studies work of this grade; or
  - ii. A booklet illustrating the modes of transportation used by the Indian, Eskimo or Chinese people; or
  - iii. A frieze or moving picture illustrating either of the themes in (i) or (ii), worked out in any medium, with bright colours on a neutral background.
- (b) Making a simple poster alphabet. Making poster designs illustrating costumes or activities of children in the various countries studied; or illustrating themes in literature or health activities. (Use crayon or cut-paper.)
- (c) Special day problems: greeting cards, invitation cards, etc.
- (d) Cut-paper flower arrangement in bowls: interesting exercises in correlating design principles with colour study; pupils experiment with bowl or vase shapes.
- (e) Designs worked out from free cursive writing, where one letter, or two, is repeated to make an all-over pattern. Application of colour.

The teacher will find many opportunities for applying designs in enterprise work—book covers, envelopes or pocket for clippings, scrap-book covers, posters, etc. In making a scrap-book, there must be care and neatness in cutting and mounting the pictures, attention to the colour and size of the mounting paper, and good arrangement.

### **4. Construction.**

Experiments in making cones, cylinders and prisms from paper, as preparatory steps to the construction of the habitations, etc., listed below. Close relation of this work to the enterprise activities.

Children have studied the shelters of various primitive peoples in connection with the social studies of this grade. These studies afford opportunity for the construction of various types of habitations in appropriate settings. (Use cardboard, wood, clay or a salt and flour mixture.)

Models of various modes of transportation or vehicles used in transportation would provide an interesting alternative; e.g., boats, airships, buses, automobiles, carts, wagons, etc.

Modelling may be employed to complement the work in construction outlined above.

**Appreciation.**—Pictures suggested for study.

Song of the Lark; Breton.

Spring Dance; Von Stueck.

The Child Handel; Dicksee.

Arabs on the March; Schreyer.

Happy Days; Iberd.

The Primitive Sculptor; Couse.

Polar Bears; Triese.

*Note.*—It is not to be expected that all of the work outlined above will be covered in any one year. Nevertheless, the teacher should arrange that each year the pupils have some experience in each of the main fields of art expression.

## GRADE V

Teachers should read the Introduction to the Course, the General Statement for this division, and the outline of work for Grade IV.

### 1. Drawing and Painting.

In this grade the drawings will be made with great freedom, provided that enough drawing instruction is given to meet the children's needs as they arise. An increasingly critical attitude toward their own work characterizes children at this stage, and directed periods of art instruction should be numerous enough to provide for steady and sympathetic growth of the graphic vocabulary. The pupils should feel that their ability to represent accurately what they see is growing. At this stage they welcome criticism of their work, and will re-draw their first crude sketches willingly, when they realize how they may be improved. To demonstrate how is the teacher's function, and this demonstration may occasionally take the form of a series of good questions about the drawing and the object.

Children at this stage enjoy experimenting to get desired effects, as a background against which to judge them is being built up. The powers of observation may be developed by having children make numerous quick sketches of objects after very careful observation. The function of memory drawing should not be overlooked in this connection, as such exercises add variety to the work. As in the preceding grades, the children should be encouraged to "swing in" the impor-

tant lines first, and then to add details: "to draw large and fill the space." The use of coloured papers on which to draw adds interest and variety.

Provision should be made for free expression. Periods in which the pupil may express his own ideas in his own way offer opportunities for the development of the creative faculty, which otherwise rapidly declines at this stage. Use large sheets of paper on which children may draw freely with chalk or crayons, or large brushes, using calcimine paint. In the representative drawing the objects chosen may be those required by the enterprises being carried on by the class, or those required by other class work.

### Things to Draw.

1. Objects connected with transportation:
  - (a) By water—canoes, York boat, paddle steamers.
  - (b) By land—pack-horse, dog-train, travois, Red River cart, covered wagon, etc.
  - (c) By air—the aeroplane.

(In connection with such an enterprise as "In Search of the Western Sea," certain of the above objects could be employed in illustrations, as well as others which may be added. Attention should be directed to truthfulness of representation.)

2. Figure and animal drawing.—Figures in this grade should show more action. As an aid to drawing, a card-board-jointed figure (made up of ovals) may be used to demonstrate position and proportion.

The illustration of outdoor activities, e.g., in connection with such an enterprise as "The Sun Worshipers," offers good opportunities to draw the figure in action.

3. Objects in Nature.
  - (a) Types of trees—as in connection with the enterprise "Forest and Stream"; characteristic shapes and methods of representation; other landscape elements as in preceding grades—hills, winding roads and streams, buildings, etc.
  - (b) Flower forms in connection with the special-day problems, or work in science.
4. Pictorial composition.—See suggestions under Grade IV—Drawing and Painting.

This outline is suggestive only. The teacher is free, if necessary, to choose other forms than these, according to the activities being carried on by the grade.

### 2. Colour.

See the Grade IV outline under this heading. There should be continued application of the work covered in the preceding grade, and in addition:



- (a) The application, in design, of warm and cool colours; their use in autumn and winter pictures, in costume, and in home decoration. Pupils should be led to see how a scheme of two warm colours may be improved by the addition of a cool colour.
- (b) Colour opposites and triad colour-groups should be experimented with freely in design problems (poster work), and in decorative composition with paper (the book problem, border and surface patterns), etc.

Coloured paper backgrounds, as described for Grade IV, are suggested.

In all exercises practical applications should be made in order that children will realize continually the relation of colour to their everyday lives.

### **3. Design and Arrangement.**

See the Grade IV outline under this heading for a general discussion of principles.

There will be a close correlation between this work and the work in drawing and colour. (Refer to "Drawing and Painting" and "Colour.")

Collections of illustrative material should be made and used freely in connection with this work. Suggested media are cut paper, crayon, and flat washes, using crayon or paint, stencils, simple blocks for printing.

#### **Exercises to be worked:**

Designs from trees may be worked out and effectively used as follows:

- (a) For making tree posters or interesting posters in connection with such an enterprise as "Forest and Stream." Such posters could be used as incentives to home or school or community beautification.
- (b) Design units from any of the other objects listed under "Drawing"; e.g., the Indian figure, Red River cart, dog-train, canoe, wagon, etc., to be used for decorative purposes; borders for head-bands or tail-pieces in booklet decoration, or surface patterns for end-papers, etc. The teacher should give the children some idea of the broad field of pattern design, and they should be led to discover various interesting decorative units developed by artists for their design patterns.
- (c) Decorative composition units for the working out of panels in connection with health; the figure in action as the central motif. Use a broad, bold treatment; subordinate detail.
- (d) Border and surface patterns from upper and lower-case letters used appropriately. Interesting surface patterns may be made from cursive writing. Use one or two letters freely combined, and add colour.



(e) Lettering.—A good type of poster alphabet as in Grade IV. Give plenty of practice in free printing and in spacing letters in words, and words in a line and in arranging words to fit a definite space.

(f) Special day problems: cards, invitations, etc.

Applications of the lessons in design and lettering should be made in all the other subjects of the grade. In the written work margins should be well proportioned and the spacing carefully planned. In mounting work, care should be taken in selecting a suitable mount and in placing the illustration in the best position on this mount.

#### 4. Construction.

There is a close relation between this work and the enterprise activities. There should be in all work in construction careful planning, accuracy of measurement, training in working to scale, neat and accurate workmanship. judicious and economical use of paste, cardboard and other materials used, and careful attention to the relative sizes of all constructed objects used in a set-up. The aim is to have pupils learn through experience the necessity for forethought, and to have them enjoy the satisfaction which results from carefully planned and accurate workmanship. If such training is given it cannot but have a valuable carry-over into the everyday life of the child.

Such themes as "The Exploration of Western Canada" or "Forest and Stream" or "Water in the Life of Man" offer excellent opportunities for a set-up involving construction.

Alternatively, the life of an Indian or Eskimo tribe might form the basis of an interesting construction project.

Materials to use: cardboard, wood, clay, or salt and flour mixtures, construction paper, etc.

Modelling may be employed to complement the work in construction outlined above.

**Appreciation.**—Pictures suggested for study:

The Santa Fe Trail; Young-Hunter.

The Music Lesson; Terborsch.

The Solemn Pledge; Ufer.

The Shepherdess; Le Rolle.

Herd in Sunlight; Claus.

The Retreat: Leigh.

Frightened Ducks; Benson.

*Note.*—The teacher is asked to read the note at the end of the outline for Grade IV.

## GRADE VI

The teacher is strongly urged to read the Introduction to the Course.

### 1. Drawing and Painting.

The general aim of art exercises for the sixth grade may be summarized as follows:

- (a) To cultivate the imagination, observation, and power of expression and creation, through the exercises in drawing, design, construction, etc.
- (b) To develop in the child greater ability to experiment with materials, and to manipulate them.
- (c) To arouse and quicken the appreciation of beauty in one's environment.

The last should be considered of special importance with children of this grade. Art provides a training which enables the child to meet the needs of the home and community in providing for cleaner and more attractive home and community surroundings. In this connection close correlation with the work in science and health may be made. Hence, in this grade emphasis is laid to a greater extent on the "knowledge factor"; that aspect of the work which enables the child to gain information which, if applied in daily life, will make the world a better place in which to live.

#### Things to draw:

- (1) Drawing certain simple type solids—the cylinder, the cone, and the rectangular prism; drawing any simple buildings based on these type solids that are required for the enterprise work.
- (2) Figure drawing.—As in Grade V, experience in drawing the figure in action. A simple beginning in drawing from the pose. The drawing of faces may prove interesting to children in this grade; e.g., in the singing class, in the physical training class, or in connection with music appreciation. The orchestra work may suggest the illustrating of pupils playing musical instruments.

An interesting application of this work may be made in the designing of health posters, particularly in connection with such an enterprise as "The Sun Worshippers."

In connection with the drawing of faces, the very simplest representation of features is suggested. India ink may be employed to advantage in completing features and for purposes of outline in pictorial composition.

Some appreciation of costume may be developed in connection with the studies of people met with in

the enterprises; e.g., colonial and early French or English costumes; and suitable costumes for outdoor activities in connection with the work in health; e.g., winter and summer sports.

Pupils in this grade should be encouraged to make large free drawings, and to get real movement and swing into the lines. As in the preceding grades, they should be trained to "swing in" the important lines first in making a drawing, and then to add detail. Large sheets will be necessary, and where possible should be so placed that pupils can stand to draw. The chalk-rail is suggested, or simply constructed easels. In all of this work illustrative material showing figures in action as well as costumes will be a specific need.

- (3) Objects in Nature: birds and flowers, trees and other landscape elements as in the preceding grade, rendered in crayon, pastel or pencil. Special attention to the technique of pencil drawing; experiments with colour over pencil. (Pencil drawings must be "fixed" before applying colour washes over them.) Coloured papers offer possibilities for interesting results. As in the preceding grades, interesting work in pictorial composition should be tried. Here again there should be direct expression by means of flat washes and bold outlines.

## 2. Colour.

The colour work in this grade should be made as practical as possible; pupils should develop the ability to use colour intelligently in everyday life situations—in dress, in the home, and in all the important aspects of their living.

Ample illustrative material, as examples of fine use of colour, should be available in order to enrich their appreciation of the artistic use of colour.

- (a) The work of the previous grades to be continued: a fuller appreciation of the colour groups—analogue (related), complementary, and the triad. Working out exercises with different colour groups to discover by comparison the various effects it is possible to obtain; e.g., colouring the same design pattern (reproduced as often as necessary) with different colour groups to discover the most pleasing effect.
- (b) Graying colours by the use of the complements or by the addition of black or white; an extension of the value scale to include a range of five tones—white, light, medium, dark and black; consideration of where grayed colours may be best used; e.g., in costume, in home furnishings, in the decoration of objects of everyday use. Pupils should collect from magazines and other sources examples of schemes where grayed or softened colours have been used. Free experimentation in design work, using colours in full and in softened intensities for purposes of instructive comparison

and for the development of a good colour sense. In this connection balance of colours is an important consideration. (A small amount of intense colour is balanced by large areas of grayed tones.)

### 3. Design and Arrangement.

Pupils should leave Division II with a fair working knowledge of the following principles of composition: repetition, alteration, emphasis, balance and proportion.

As in other grades, the design should be related closely to the work in drawing and colour.

Continue the collection of the illustrative material and employ a good filing system to make this readily accessible to the pupils at all times. Encourage free use of this collection, not as containing things to be copied, but as material which illustrates how good designers work out their problems in line, mass and colour.

Encourage pupils to plan several alternative ways of meeting a problem, to compare the results, to discuss possible ways of improving the designs, and to choose the one which best meets the conditions imposed by the material in which it has been worked.

Suggested media are cut paper, crayons, flat washes, stencils, and simple blocks for printing. (Linoleum makes a good medium here.)

#### Exercises to be worked:

- (a) Designs from tree shapes, from habitations (shelter), from birds, and from flowers.

These can be effectively used to make posters illustrating various ways in which community betterment may be brought about. The planting of trees and shrubs and flowers about homes and in parks, the building of bird-houses in gardens may all be emphasized. This work may be closely related to the health studies of the class. Camp life, outdoor scenes in connection with hiking, hunting and fishing, etc., may be worked out as decorative composition units. Cut paper may be effectively employed here.

Designs from things typical of early colonial or medieval life: the log cabin of Pilgrim days, the house of the French habitant, medieval buildings, costumes, and activities, as the motifs for poster illustration, mural decoration, sections of a frieze, or of a movie exhibit. Any of the designs above mentioned could be adapted to book-cover decoration.

- (b) Designs from trees, birds, flowers or habitations; decorative composition units, illustrating scenes from early colonial life, etc., adapted to the decoration of such materials as a hooked rug, an appliqued quilt, a cushion top, or a wall-panel.



- (c) Lettering.—The making of a good poster alphabet. Practice in planning words or titles to fit a definite space, for poster work or book decoration: planning cards for special-day events—Easter, Arbor Day, Remembrance Day, etc.

Making designs from large cursive writing with one or two letters freely combined. By repeating the lines, by alternating them, by reversing every other line, by having the letters touching or apart, and by employing good colour, the pupils may make some bold, free all-over patterns.

Making surface or border patterns by repeating capital or small letters.

- (d) Figure and Costume Design.—Designing colonial, early French or medieval English costumes for poster decoration, or for use on special-day cards; e.g., Thanksgiving Day; careful study of good illustrative material.

Use of well-designed figures (appropriately costumed) in mural panels or in friezes.

- (e) Stage Settings.—Designing stage settings in connection with the various enterprise problems being worked out. A miniature stage set-up requires careful consideration and planning of proportions, a well-designed proscenium arch, with side drapes and suitable back-drops.

The stage setting may be made for an early colonial scene, a scene from early or modern exploration, for a medieval town, monastery, etc.

Pupils should be able to produce simple rhythmic borders, surface patterns, decorative panels, etc., and to apply these to work envelopes, a scrap-book, or any other article needed in connection with the enterprises.

The work in design should influence all the other activities of the class: the arrangement of the pages in note-books, the margins and spaces, size of chapter headings, placing of illustrations, etc., should all reflect the training given.

Mounted work should show a sense of good proportion. The planning of exhibits in the enterprise work offers opportunity for the application of the principles of arrangement.

#### **4. Construction.**

This work will be closely related to that carried out in connection with the enterprises and other activities of the class. There will be need from time to time for the construction of articles in cardboard, wood, clay, flour-and-salt mixtures, or in any combination of these.

The set-ups for the various enterprises will require much constructional work. Care should be observed to see that the

different parts of such a school community undertaking are well related and balanced; that the work, when assembled, will be well proportioned in form and colour, giving an effect of unity to the whole.

More care in the actual constructional work, more neatness and accuracy of finish should be looked for in this grade. Children will be expected by this time to take proper care of all the tools and materials in use, to keep these in an orderly way and to be individually responsible for any part of the equipment used by themselves. Pupils in this division are particularly interested in experimental activities, and should be allowed to try freely various ways of reaching their objectives. The teacher will regard herself as an interested and encouraging onlooker, ready to offer counsel and advice when it is sought. Her aim should be to maintain enthusiasm and to create a desire in the children for finish and accuracy in all constructed work. It is essential that children be trained to work economically as well as neatly.

**Appreciation.**—Pictures suggested for study:

Pilgrims Going to Church; Boughton.

Horse Racing in Quebec; Gagnon.

The Boyhood of Raleigh; Millars.

Coming of the White Man; Reid.

The Vigil; Pettie.

Behind the Plough; Kemp-Welch.

The Gulf Stream; Winslow-Homer.

*Note.*—*The teacher is asked to read the note at the end of the outline for Grade IV.*

#### MINIMUM ATTAINMENTS FOR DIVISION II

1. Increasing ability to draw with free-swing lines and with attention to essential details the objects listed in the course.
2. Increasing ability to observe closely, and to draw from memory, "swinging in" the important lines first.
3. Increasing ability to make pleasing arrangements of the elements in a simple pictorial composition, with an application of the fundamental principles suggested in the course.
4. In addition to the attainments for Division I, the ability to recognize and to use the six intermediate hues and values of these, colour groupings (related colours and colour opposites), warm and cool colours, and intense and softened colours; with increasing taste in the application of colour to the situations of everyday life.
5. The ability to create and to arrange simple design units with some understanding of the principles—

repetition, alternation, emphasis, balance and proportion. Increasing ability to letter freely, and to space letters in a word and words in a line.

6. The ability to experiment freely, to manipulate with increasing skill the materials suggested for use in the course, and to appreciate the value of working carefully and steadily towards a definite goal in order to achieve satisfying results.
7. Increasing ability to observe beauty, and to respond to it, in nature and in the products of industry, including the pupil's own work.

## BIBLIOGRAPHY

### TEACHERS' HELPS AND REFERENCES

#### (a) GENERAL ART EDUCATION.

*An Introduction to Art Education*; W. G. Whitford—Appleton & Co., New York.

*Art in Everyday Life*; H. and V. Goldstein—Macmillan Co., New York.

*Art in Home and Clothing*; Trilling & Williams—J. P. Lippincott Co.

#### (b) THEORY AND METHOD OF TEACHING ART.

*Beginnings of Art in the Public Schools*; Matthias—Chas. Scribner's Sons.

*Art in the Elementary Schools*; Matthias—Chas. Scribner's Sons.

*Art Education in Elementary Schools*; Nyquist—Warwick & York, Baltimore.

*How Children Learn to Draw*; Sargent & Miller—Ginn & Co.

*Fine Arts*; Tannahill—Doubleday, Page & Co.

*Teaching Creative Art in Schools*; Escott—Evans Bros., London, England.

*The Art of the Child*; Pelican.

*The Appreciation of Pictures*; Klar Dillaway—Brown Robertson Co.

*Art Appreciation*; Dobson—Pittman & Sons.

*Education Through Pictures*; Farnum—Art Extension Society.

*A Method for Creative Design*; Best-Mangard—Connaught, New York.

*The Enjoyment and Use of Colors*; Sargent—Chas. Scribner's Sons.

*Color in Everyday Life*; Weinberg—Dodd, Meade & Co.

*More Color for You*; J. Willing—Abbott Educational Co.

*P's and Q's of Lettering*; Tannahill—Doubleday Page & Co.

PUPIL READERS (for library).

*Art Stories*, Books 1, 2 and 3—Curriculum Foundation Series.

*Picture Talks for Children*; Maude Oliver—Brown Robertson Co.

*Stories Pictures Tell*; Carpenter — Rand McNally, Chicago.



# MUSIC

---

## NOTICE TO TEACHERS

This revision of the course in Music is not final. In a future reprint of the Programme of Studies for the Elementary School a treatment of reading readiness for Music will be outlined, based on the same principles as those which have recently been developed with respect to reading readiness for Language.

## GENERAL INTRODUCTION

"The fine Art which, more than any other, ministers to human welfare. Where there is beautiful music, it is difficult for discontent to live."

—*Herbert Spencer.*

The course in Music has been built with the limitations of the rural and small-town school-teacher clearly in mind. In schools where there are specially trained teachers and competent supervision, it is reasonable to expect that the work covered in each division of the school will exceed, at least by one grade, the minimum requirements laid down in this course.

### General Aim:

The chief aim of Music instruction is to develop among children cultural interests and appreciations which will enrich their lives not only at school but during their leisure time; to give a training that will result in the development of a reasonable amount of skill and a love and taste for good music that will function in their scheme of living both now and in later life. "Children must be helped that their lives may be enriched from beginning to end."

### The Teacher:

In order that Music may function in a vital way in the lives of children, the teacher must have a genuine interest in Music as a educational force. Although it is not necessary that she be specially trained in this subject, it is expected that she will avail herself of every opportunity for self-improvement in order that she may grow in musical power. Much help is to be had from the reading of books listed under "Teachers' Helps and References" and from the courses in Music offered at the Summer School for Teachers. "Steady musical progress is the right of every school child," and the good teacher will achieve very satisfying results if she will be guided by the precept, "One learns to do by doing."

## Scope of the Course:

A complete and well-balanced plan for Music education in the elementary school will provide for a wealth of experience in *song-singing*, in *music-reading* and in *listening to music* for pure æsthetic enjoyment. Where teachers are competent to guide such effort, additional work in *original composition* is possible with elementary school pupils. The desirable outcomes of such work will be "simple, musically-significant and well-balanced tunes."

## Appreciation:

That the children may grow in the appreciation of music is the main purpose of the whole range of musical experiences conducted under the teacher's guidance. "Every music lesson is a lesson in Music Appreciation."

Although appreciation comes largely through participation, yet listening to music will provide a richer musical experience than the pupil's own limited performing ability makes possible. The phonograph or the radio is eminently practical in bringing to the hearing of children a greatly expanded range of musical expression: the rich palette of orchestral tone colours in various combinations; the unlimited possibilities of the full symphonic orchestra in expressing every shade of emotion; the illustration of all styles, forms, moods and periods of musical composition—all this fairyland of musical expression may now be brought into the schoolroom and made a valuable asset toward the musical education of children. Teachers are strongly advised, therefore, to make every effort to secure the necessary equipment to provide for this work. Success will depend upon the instrument and records used and the adaptability of the teacher.

## Music and Integration:

Interesting possibilities of integrating music in the general educational scheme are to be found:—music and literature; music and nature. Folk songs of many lands and art songs of different periods are available to add interest to the work in Social Experiences; folk dances and art dances taught in the physical education work have genuine musical value, while *suitable* musical compositions used during physical training drills add much to their pleasure. Teachers are to be reminded, however, that *not all* phases of music instruction lend themselves to the integrated plan and these should not be neglected. All material chosen for association with the enterprise should have *definite musical value*.

## Work Common to All Grades:

To simplify the work in the one-room school, certain phases of music instruction may be taken with all grades together. The teaching of rote-songs suitable for all pupils is suggested—national songs, patriotic songs, folk songs of many lands, seasonal songs, songs for special days, community songs, well known songs by Great Masters. With the group

as a whole, a good deal in the matter of voice-training can be done, as good vocal habits—pleasing tone, correct breathing, smooth phrasing, proper pronunciation, finished enunciation, interpretation—should characterize the singing of all pupils. Correlation of physical training with music allows for general rhythmic work being carried on to a limited degree, while much of the work in appreciation—listening to music for pure æsthetic enjoyment—will, of necessity, have to be done with all grades combined. Rural school-teachers, however, are not to interpret the above as being the only music work to be done. Pupils in Division I will need specific instruction in voice training and rhythm and should learn many, many songs particularly suited to little children, while pupils in Division II will need specific direction, particularly in the work in Music Reading.

### Minimum Equipment:

1. A teacher who knows and is able to do what she is to teach the children to know and to do.
2. Fifteen minutes a day, at least, devoted to music.
3. Suitable song books in the hands of pupils.
4. A pitch-pipe or a tuning-fork for the use of the teacher.
5. A phonograph and suitable records.
6. Recommended song books in the school library from which material for the enterprise and for special-day activities may be selected.

## DIVISION I

To simplify the course, the work of Division I has been confined to rote-singing and voice-cultivation, to rhythmic training and to listening to music, deferring the work in music-reading until Division II. Some work in the *preparation* for music-reading, however, should be attempted in the final year of Division I; i.e., (1) aural analysis of songs learned by rote to discover their phrasal construction; (2) introduction to notation by means of the "Observation Song" or the "Chart Song." In rural schools where the pupils in the third year are very few in number, this work may be deferred until the first year of Division II. In graded schools where there are specially-trained teachers and competent supervision, preparation for music reading should be made in Grade II, work in music-reading to begin in Grade III.

### Aims:

General aims for Division I may be stated as follows:

1. To give children a wide song-experience by teaching many suitable songs by rote, beginning with short, simple songs; these gradually increasing in length and in interest in the second and third year.
2. To cultivate a good singing tone, increasing the ability to match tones accurately and thus gradually eliminating the monotone habit.



3. Through the use of various recommended devices to develop in children the power of effective rhythmic expression.
4. To develop the ability to listen with increasing enjoyment and understanding to music presented informally by phonograph, by radio or by individual performance.
5. To develop the ability to perform individually as well as in groups.

The music activities of Division I will thus naturally group themselves under three general topics—*Tune, Rhythm* and *Appreciation*, terms not used in an exclusive sense but for convenience of classification. Although the work is outlined by grades, it is understood that all pupils in the division will be handled as one group in the one-room school. The teacher, therefore, having made herself familiar with the work to be covered in three years under the topics—tune, rhythm, appreciation, should so plan her work that a suitable sequence of activities is arranged for and provision is made for steady growth in all work.

## GRADE I

The most difficult problem of the first grade is to teach *each* individual child to “carry the tune,” using a light, pleasant, true-to-pitch voice. This should be the teacher’s constant aim.

*The Child Voice.*—The child’s vocal organs are small and delicate; hence the tones produced should be light, fine, high and clear. The desired sweetness of tone is obtained through easy, unforced, gentle singing, not breathy nor subdued. The delicate use of the voice also imparts flexibility and helps toward the preservation of the pitch. Other essentials are smooth passing from tone to tone, correct shaping of lips in vowels, giving neat effect to the consonants. Above all, however, the minds and imagination of children must be alive to the content of the text if the singing is to be a glowing, emotional expression. “From the outset the child should be encouraged to sing beautifully, should be praised when he does so, and should be made to feel that something is lacking when he does not.”

Good results in voice-training will depend on—

1. *The Teacher’s Example.*—She must always use the best possible tone quality in her own singing and speaking voice—children imitate faults as well as virtues.
2. *Material.*—All songs should be simple, tuneful, rhythmic and should appeal directly to children. They should present a variety of key and rhythm. The compass of the first songs should not extend beyond an octave (E flat to E flat) within the treble staff. The first songs should contain frequent occurrences of the tonic chord track (Do, Mi, So) and notes of only one, two,



three, four-beat duration. It is important that all songs be kept *up* to the proper pitch; *hence the teacher should always have an instrument to use in starting songs.*

3. *Judicious use of such exercises as "humming" songs learned by singing them to "loo" and "moo" in order to eliminate harsh tones and to bring the nasal resonators into play. It is important that children learn to hum properly—lips touch lightly, the teeth are apart, the tongue resting easily against the lower teeth. A slight sensation is felt at the bridge of the nose when a light, loose humming tone is produced. Breathing exercises introduced in the spirit of play are suggested:—Smelling the flowers, then lightly blowing the petals away; blowing bubbles; "smell the clover" then "moo" like a cow, etc. These help to establish the habit of "waistline" breathing and the gradual relaxation of breath.*

The singer should take breath as in ordinary, quiet, deep respiration, avoiding any lifting of the shoulders. Pupils will best acquire the ability to regulate the giving out of the breath through the smooth singing of the phrases of all songs. "If easy, smooth singing alone be allowed, quiet deep breathing will be practised instinctively."

Singing is a healthful exercise only when the posture is good.

(1) *Sitting*—backs straight, hips (not shoulder-blades) touching the back of the seat; (2) *standing*—chest up, shoulders down, hands hanging slightly in front, weight of body slightly forward, feet slightly apart. These postures induce a sense of buoyancy and readiness. With all there must be perfect pliancy, no suggestion of rigidity.

4. *Meeting the singing needs of the individual child.*—The teacher should early (a) discover the singing ability of each child. This is best done by tone-matching games—first individual tones, then two or more tones arranged in a little tune; (b) divide the group—best voices across the rear rows, medium voices in next rows towards the front, voices dull in tune-sense in front; (c) give *regular individual help to monotones.*

### Special Treatment of Monotones:

The term "monotone" is applied, as a rule, to any child who cannot carry a tune. These children present a serious problem but with patience and individual help, together with pertinent tricks in teaching, *they can be taught to sing.* Abundant opportunity for listening and for singing should be given. Provided there is no physical handicap there should not be an "out-of-tune" left at the end of Division I.

1. Place each monotone in front of a pupil who can sing. Whole class sings a phrase of a song. Good voices sing this phrase gently and directly into the ears of the monotones; monotones imitate, being encouraged to sing easily and lightly. Humming lightly on high tones may help them to discover the "upper storey" of their voices.
2. Use any imitation device which has a tendency to make the pupil use a high pitch. These may be introduced during a nature story or a "musical game." The purpose is to arouse the imagination of the child so that he will "think" high tones:—Imitate the wind (—oo—oo); imitate an aeroplane, trilling to "r" (tip of tongue behind teeth), getting higher and higher; imitate a siren whistle by sliding the voice up an octave and back; imitate the tooting of a railway engine on a selected "do," then on "so;" imitate the crowing of the rooster, the buzzing of bees, etc.
3. The musical "call" will help children to match tones and to produce long, high, smooth tones which constitute the first aid to good singing. On the tones "do—so" or "do—do," pitching them about the key of F or G, the teacher calls the whole group or an individual pupil—"children," "Mary," "Harry." The group or the individual responds on the same *high* pitch—"We're here," "I'm here," *prolonging the last tone*. The good singer may call a non-singer, who is encouraged to reply on the same high pitch. The calls may be repeated in slightly higher keys. On the same pitches the phrase—"Pop goes the Gun!" may be used, first having it sung on "do," then on "so." This device sometimes startles monotones into the use of the "head voice," which when once experienced, may easily be reproduced. All such remedial work should be introduced in the spirit of play. Much encouragement should be given and the teacher should bear in mind that the only way a child can learn to sing is by *trying to sing*. When an "out-of-tune" can sing a short tune he should be allowed to sing with the group. (For further help in this work the teacher is referred to books listed under "Teachers References for Self Study.")

*Procedure:*—All songs taught by rote. Song presented as a whole, artistically, at least twice, then taught, phrase by phrase, children imitating the teacher at some motion of teacher's hand without breaking the rhythm. (The term "phrase" should be used in the class conversations and made familiar to the pupils as the name given to a musical thought.) If children cannot give back the phrase, either the song is too difficult or it has not been heard often enough. With beginners the phrase may have to be broken into two sections. One stanza only is to be taught in one lesson.

It is important that (1) all songs be sung *in the proper key*, hence an instrument to test pitch is essential; (2) the

teacher know the song so well that her eyes may be upon children, not upon words; (3) the teacher avoid making a practice of singing with the class; (4) an accompaniment be used to give additional pleasure in music *only after* the song has been learned.

*Individual Singing*.—Singing alone should be begun in the first year and continued throughout all grades of the school. Every child should sing alone as often as is possible, since singing alone should become as natural as individual recitation. This may be done, first, by selected children, then, down the rows from back to front. If a child sings better than the one behind he is promoted by changing places. Much encouragement should be given in order that all singing be always a pleasurable experience to children.

*The Daily Plan*.—Each singing period should be carefully planned by the teacher so that the work outlined shall be covered and the pupils' love of music be increased. While repetition is necessary in order that material may be sufficiently well learned, yet variety is necessary to maintain interest. The following is a suggested routine for a rote-singing period of fifteen minutes:—

1. Begin the lesson with a familiar song. (Vary these in each lesson.)
2. Individual singing by selected children or down the rows from back to front, each child singing a phrase of the song.
3. Introduce a new song.
4. Monotone drill.
5. Close the period by singing a familiar song or by having a short selection played on the phonograph.

## II. Rhythm:

Rhythmic training should begin in Grade I and should be continued throughout succeeding grades. In this work the children are encouraged to respond physically to music heard. This work will do much to "induce poise, self-confidence and charm in children."

- (a) *Controlled rhythmic movement*.—regularity of muscular response in clapping, walking, marching, skipping to music. All movements should be free and large if the activity is to develop the rhythmic sense. (March always lightly and gracefully.)
- (b) *Free rhythmic movement*.—Play or sing short selections. Let children listen and decide what the music says and then express it by their own bodily movements. If the music says: walk, run, march, skip or sway arms as though rocking baby, pupils should interpret it according to their own experiences. A little guidance may be given at first to avoid confusion.
- (c) Singing Games provide excellent rhythmic training—bodies should be free and relaxed. Movements should

be very easy in order that singing tone be good. With action songs each side of the class should take turns in performing the actions, while the other side sings. Pupils cannot perform strenuous actions and maintain good singing tone.

- (d) *The Rhythm Band*:—This forms the beginning of an educational activity which provides a valuable background for the study of orchestral instruments. It arouses interest in these instruments. A simple beginning should be made in this grade and the work continued in Grades II and III. (1) The teacher may begin with a simple march, giving each child a drum (made from round cardboard boxes). The example may be given by voice, piano or phonograph. (2) After each child can respond to the regular pulsation of the music with the drum, the teacher may introduce another instrument, the bells (drums on strong beat, bells on weak beats). Gradually other instruments may be introduced—castanet, triangle, tone-blocks. Those not having instruments may mark pulses by clapping or tapping.

### III. Appreciation (See General Introduction).

With pupils of this age the approach in a phonographic listening lesson should be from the standpoint of the mood portrayed. The intellectual approach as, for example, in the study of structure, instrumentation, etc., is left for later attention. The correlation of music with pictures or verses of simple poetry makes a pleasurable listening lesson for smaller children. Other topics related to mood that may be developed through the playing of suitable records are free rhythmic expression; dramatization of little poems; descriptive music. Records should be played frequently for quiet, attentive listening without comment by the teacher, fulfilling the same purpose, in relation to music, as does the occasional reading of stories to children in relation to literature.

The following material is suggested for listening lessons. The numbers given are for Victor records:

- (a) *Correlation with pictures or with poetry.*  
Show pictures—soldiers marching, or horses galloping or mother rocking baby. Then play the following records:  
19880 "Soldiers' March"—Schumann.  
20153 "The Wild Horseman"—Schumann.  
20174 "Rock-a-bye-Baby."

Verses relating to "Pussy Cat," "Soldiers," etc., may suggest the following records to be played:

- 20621 "Pussy Cat."  
20401 "The Clock".  
73366 "The Wooden Soldiers."



- (b) *Rhythm*—to develop alertness in response to rhythm:  
 20401 "March"—Gurlett.  
 73366 "The Wooden Soldiers."  
 20401 "The Clock."
- (c) *Descriptive Music*—listening for a particular thing.  
 20401 "Knights of the Hobby Horse"—Schumann.  
 20153 "The Wild Horseman."  
 20164 "Legend of the Bells"—Planquette.
- (d) *Quiet Listening*—for pure enjoyment.  
 1152 "To a Wild Rose"—MacDowell.  
 19923 "The Music Box"—Liadov.  
 20986 "Golden Slumbers."
- (e) *Songs for Little People*—Nos. 216525-26-27.  
 20743 "Gingerbread Man" and "Giants."  
 20347 "The Postman."  
 20174 "Cradle Song."  
 20987 "Baby Dear."  
 20621 "Pussy Cat."  
 19891 "Riggety Jig."  
 20806 "London Bridge."  
 17568 (Folk Singing Game.)

*Note:*

There are 5 useful selections on record 20743.  
 There are 9 useful selections on record 20347.  
 There are 8 useful selections on record 20401.  
 There are 4 useful selections on record 20153.  
 There are 8 useful selections on record 20164.  
 There are 2 useful selections on record 19923.  
 With this considered, the expense is not so great.

The "Victor Appreciation Course for Lower Grades" includes many of the above recordings. It may be secured from local music dealers.

## GRADE II

### I. Tune:

The teacher is advised to read "Introduction to the Course" and the outline for Grade I.

- (a) *Rote Songs*.—Further songs taught by rote. The songs should be somewhat longer and of greater melodic and rhythmic interest. The compass represented may be slightly wider than characterized the songs in Grade I, a safe compass being from D below staff to E, 4th space.

The work in voice training (including remedial work with monotones) to be continued. Teacher is referred to directions under "Tune," in outline of work for Grade I.

The pupils in this grade should be expected to better appreciate beauty of tone and to show in their singing that "music must have beautiful tones and it must be in tune or it is not good music." The teacher should direct the attention of the class to the singing of the good voices. She should have the best singers sing often as a group for the rest. The teacher's example is all-important in this connection also. (Pitch pipe or tuning fork in the hand of the teacher.)

(b) *Analysis of Melody Structure—Aural Training.*

(1) *The phrase.*—The interest of children should be directed towards listening to the larger successive thought-units (phrases) of songs so that they may become able to listen to the phrase-units in all music, *an attitude of mind that is of basic importance in the appreciation of music.* The repetition of phrases is the important structural characteristic to note. At first select a four-phrase song with phrases one and two, alike, three and four, alike. Have the class sing to "loo." Have successive phrases sung by successive rows. Pupils soon note repetition. Such a song may be called an "echo" song. Develop that too much echoing in songs is not desirable, that when phrases reply to each other we wish them to say more that is new and interesting. This may lead directly to simple creative work—*aural melody making.* The children are given a short phrase which appears to ask a question (announcing phrase)—/m:f:s:l:/s:—:—:/—"Do you like ice cream?" Various good replies may be given, i.e., /d:s:m:r:/d:—:—:/—"Yes, I surely do." (responsive phrase). This Question and Answer game may be developed to a degree at this stage.

(2) *Tune Direction.*—While teacher directs attention to "high" tones and "low" tones, the class may show with the outstretched hand where these happen in the melody. In addition the rise and fall in melody may be pictured on the blackboard by a chalk-line or by short, horizontal dashes, adjusted to the upward and downward excursions of the tune.

## II. Rhythm:

The work of Grade I to be continued.

(a) *Controlled rhythmic movement.*—The most fundamental element in music being rhythm, the children should now be brought to show, by some physical response, their appreciation of the regular recurrence of accent as a rhythmic factor. While they sing familiar songs with the syllable "loo" they may be allowed to clap, at a steady rate of speed set by the teacher, the claps

to be co-incident with the pulses of the music. As suggested by the music, some claps will be louder than others. As this progresses, the teacher may show the "pulse-picture" of the song on the blackboard, showing the type of measure-grouping; whether it is strong-weak; strong-weak-weak; or strong-weak-strong-weak. The strong pulse is marked by a heavy down-stroke, the weak pulse by short, light upward strokes. The terms, "two-pulse," "three-pulse," "four-pulse," are applied. Downward loops may be used instead of strokes. The response may be modified by having only the strong pulses clapped, the weaker ones shown by arm-movements, palms down, as if patting the air. Half the class may sing, the other half clapping the pulses.

- (b) *The Rhythm Band*.—In the above connection, the teacher may make further use of the percussion instruments. Rhythm sticks, drums and tone-blocks may mark the strong pulses, the triangles, tambourines (shaken) and castanets sounded softly on the weak pulses. *The singing must be clear and buoyant*, regardless of whatever physical reactions are in progress.

Half the class may tap the rhythmical outline of the song while the other half claps the pulses, assisted by the Rhythm Band, the singing supplied by the teacher or by a small choir of children.

- (c) *Free-rhythmic Movement*.—Play short selections. Let children listen and decide what the music says, then express it by their own bodily movements, according to their own experiences—skip, run, march, sway, etc. Teacher may give suggestions if needed. More interesting results should be expected than in preceding grade. Children should be encouraged to move with freedom, all movements being large, free and graceful.
- (d) *Singing Games* provide valuable rhythmic training. Work begun in Grade I should be continued. Movements should be graceful and easy in order that the singing tone may be good. Pupils should never perform strenuous actions while singing.

### III. Appreciation (See General Introduction).

The following material is suggested for work in Appreciation. The numbers given are for Victor records:

- (a) Music presenting different types of marching—soldiers, toy soldiers; bears or elephants; cavalry; wedding marches, funeral marches. Suggested records:—"Sabre and Spurs" (Sousa) 20305; "Of a Tailor and a Bear" (MacDowell) 20153; "Soldiers' March" 19881; "Lions and Elephants" 7220; (From Carnival of Animals) 2125; "Tin Soldiers" (Tschaikowsky) 20399; "March of the Toys" (Herbert) 5054; "The Little Lead Soldiers" 69730.

Dance Types—The waltz; minuet; gypsy dances; Russian dances; Indian dances, etc. Suggested records:—Waltzes 20401; Minuet (Gavotte) 20164; "Nut Cracker Suite;" "Russian Arab and Sugar Plum Fairy" (Tschaikowsky) 6616; "Minuet Célèbre" (Boccherini) 20635; "Indian Game Song" 20164.

- (b) For rhythmic response—correlating pictures with suitable music. Suggested records:—"Rock-a-Bye-Baby" 20174; Gavotte, Children Dancing, 20164; Waltz (Brahms), Trees Swaying, 20162; "The Wild Horseman" (Schumann), Prancing Horses, 20153.
- (c) Music of some great composer (Haydn, Mozart, Mendelssohn) coupled with interesting incidents in their lives. Suggested records:—"Seraglio" (Mozart) 19926; "Minuet" (Mozart) 20440.
- (d) Descriptive Music:—(A Hunting Scene) Gallop rhythm, "Little Hunters" (Kulak) 20153; "The Postilion" (Godard) 20401; "Of a Tailor and a Bear" 20153; "The Wild Horseman" 20153; "In the Clock Store" A5684; "Dawn in an Old World Garden" 20965; "The King's Breakfast" 45387.
- (e) For quiet listening:—"The Birds' Breakfast" 20347 (There are 8 other songs on this record); "Boating" (Kulak) 20401; "Evening Bells" (Kulak) 20079; "The Waltz of the Flowers" (from the Nut-Cracker Suite) (Tschaikowsky) 6617; "Vermiland" (Swedish Folk Song) 19923.

The "Victor Appreciation Course for Lower Grades" includes some of the above recordings. This may be secured from local music dealers.

### GRADE III

#### 1. Tune.

Teacher is advised to read "Introduction to Course and Outlines for Grades I and II."

- (a) *Rote Songs*:—The child's musical growth, at this stage, is dependent upon the songs learned by rote. Rote songs provide a cumulative fund of musical impressions, the constant conversion of which to expression develops a sense for musical values.

The songs must be carefully chosen from the standpoint of range, length, technical difficulty and text. Beauty of poetry and of melody is the first standard by which a song will be accepted or rejected. The words must be such as to play happily upon the imagination; the music must be such as to heighten the poetic sentiments. While seasonable songs are desirable they need not be considered a necessity. The production of the tone on the part of both teacher and



children must be free, flexible and frownless. Through easy, light singing, there will ensue that effortless, floating tone that makes easy of achievement neat, clear words, springy accents, shapely phrases.

Each child should have a copy of the first book of the Music Hour readers. A music course properly taught necessitates *music books in the hands of the pupils*. In the book will be found numbers of songs designed for rote teaching. Children should observe the notation of these songs while learning them by rote, as much will be gathered from the notation that will prove a help in the later work in music reading. A tuning fork (Sheffield C fork, international pitch) or a pitch pipe is an indispensable item in the teacher's equipment.

Constant vigilance should be the watchword in detecting the slightest flattening or sharpening of the pitch while the song is being rendered and, when detected, the cause should be discovered and steps taken to correct it. *Possible causes*: mental lassitude; poor posture; insufficient breath support; pressing the tone; weak feeling for accent; slovenly enunciation; failure to sustain the longer tones; influence on the class of one or two individuals with imperfect sense of pitch; bad air; room too warm or too cold.

- (b) *Analysis of Melody Structure* (Aural Observation Song):—The work of Grade II should be continued, with further work in phrasal analysis of songs to discover: (1) the number of phrases, listing them on the blackboard by numbers, one below the other; (2) which phrases are alike in tune and which are unlike, listing them one below the other, by using capital letters and coloured phrase-marks (curved lines).

Phrase 1 may be called A and designed by a curved chalk line of a bright colour. If the next phrase has the same melody it will be named and pictured the same as the first phrase. If different, it will be called B and represented by a different colour. For each different phrase a different colour is used. Phrases partly different are called A, B, C, or D *changed*, a mark put against the letter and a new colour added to the phrase-line *where change occurs*. For a phrase to be called "changed" it must be identical with one of the former phrases throughout, at least, half its length. A phrase that is merely the transposition of a previous phrase in a higher or lower scale level can neither be considered identical nor modified. It may be called "lifted" or "lowered" and distinguished from the original phrase by a horizontal dash at the top or the bottom of the letter, e.g.,  $\overline{A}$  (lifted) or  $\underline{A}$  (lowered).

The purpose of this work is to develop "phrase-consciousness"—*an important step towards the appreciation of music*. These analyses are best made through

the use of familiar (repertory) songs of simple type sung to "loo" or "laa" (not words). These comparisons are made with respect to *tune only*, not rhythm.

The Question and Answer Game may be continued in this Grade as a lead to simple melody-making.

(c) *Introduction to Notation* (Preparation for Music-Reading).

As a preparation for the work in Music Reading which should begin in Division II, introduction to notation should be made in this grade, unless conditions are such as suggested in introduction to Division I. It is rendered pleasurable to young children when the process is developed out of the note picture of simple songs already in their repertory. From four to six neatly constructed charts of songs, selected from the first music reader, should be used, three of them having Do on the first line of the staff and three with Do on the second space, one stanza of the words to be printed underneath the notes. These "Observation Songs" should contain, (1) no other note values than the quarter, half, dotted half and whole note, with occasional quarter and half rests; (2) prominent references to the tonic chord (Do-Mi-So); (3) no difficult skips; (4) well-balanced phrases; (5) compass within the treble staff; (6) pleasant tune, bright rhythm, happy text.

The so-fa note names (syllables) are introduced as a second verse.

The terms used and understood as a result of this work are: staff, staves, line, space, note, rest, bar-line, accent. The significance of the upper figure of the time-signature is also made clear through discovery of the pulse-pattern by clapping. One-beat, two-beat, three and four-beat notes and rests are readily recognized.

The rules for the relative location of Do, Mi, So and Re, Fa, La, are memorized.

**Procedure:**

- (1) The chart (or blackboard copy) is exhibited as the *picture of a song*; a first line "Do" song, one phrase to each staff. The terms "staff," "staves," "line," "note" are given, explained and written on the blackboard; lines and spaces numbered upwards, staves numbered downwards.
- (2) Teacher sings words while tapping the pulses above the notes; class sings the words while pointing the pulses towards the chart.
- (3) Teacher sings the so-fa note names (syllables) as an extra stanza while tapping above the notes, going over it two or three times. This should be done slowly, and clearly enunciated.

- (4) Teacher sings first phrase with syllables (so-fa note names); class imitates. Each phrase is taken in turn; then phrases combined.
- (5) Teacher sings any phrase with syllables; class finds it and a child is asked to locate it by passing his hand across the phrase.
- (6) Teacher sings a small note group ("motive" or figure") with syllables; a child comes forward and "picture-frames" it by enclosing it with two short rulers. Repeat with numbers of "motives" and figures".
- (7) Teacher "picture-frames" phrases, "motives" and "figures"; class sings them with syllables.
- (8) Teacher questions class on names of single notes. What did we always call the note on the first line? What other note is called "Do"? Where is the note called "So"? How many "Mi" notes are there in the third phrase? Etc.
- (9) Class will clap the pulses while singing with "loo" or syllables. There is something shown in the picture at every strong clap. It is a "bar-line" and is the sign of the strong accent.
- (10) Do all the notes look alike? Develop the terms "two-tap-note," "three-tap-note," "one-tap silence" (or rest), etc.
- (11) Class sings with syllables from books.
- (12) By means of a blank staff of ample dimensions, drawn on the blackboard, impress what has been learned by pointing to the staff positions. Show the clef and key signature though they need not be explained at this time.
  - (a) Point the note positions of song, class singing syllables.
  - (b) Point again, dwelling on and repeating all notes not in the tonic chord (Do—Mi—So).
  - (c) Point, making excursions back and forward over outstanding note groups of the song.
  - (d) Point out note groups; class sings after observing what was pointed.
  - (e) Teacher sings groups; individuals come and point what was sung, singing as they point.
- (13) Teacher writes note groups; class sings them while pointing the time toward the example.
- (14) Using a chart with "Do" in the 2nd space, go through the whole process again.
- (15) Teacher develops a whole tune on blackboard staff, motive after motive, the class singing each motive as it is written.

- (16) Give rules for the relative location of Do, Mi, So, and Re, Fa, La; class to memorize.
- (17) Proceed to books, the class sight-singing the simplest in the keys of first, E flat, E, A flat, A; then keys of G, F; then keys of D, B flat, and C. These are the nine common keys. The children tap the pulses above the notes.

## II. Rhythm.

- (a) The work in Grade II to be continued.

As a variation, any simple song form having a phrasal arrangement, A, A, B, A, may be selected. Children are arranged into an A and a B ring. The A ring group step the note-rhythm of the first two phrases as they move around singing to "loo." The B ring promptly take up their phrase (with "loo") as they move around in the opposite direction. The A ring complete the song.

- (b) *The Rhythm Band*.—In conjunction with the above, certain instruments of the Rhythm Band may be chosen to play while the A ring is singing; certain others for the B ring. Either a separate group or all children may have instruments. The plan is open to variety of treatment. Other songs with more than two contrasting phrases should be then taken, certain instruments allocated to the different phrases. Some instruments (rhythm sticks, triangles, wood-blocks) should mark the rhythm-pattern of the notes while others mark the strong and weak accents (drums and cymbals for the strong beats; bells, tambourines, castanets for the weak.)
- (c) *Rhythmic Games*.—In addition to work done in preceding grades, simple folk dances may be introduced in this grade, to correlate with the enterprise work. Free, easy, graceful movements to be encouraged.

## III. Appreciation.

1. *Pantomimic Playing of Orchestral Instruments*.

Show pictures of the following instruments. Charts of these may be obtained by applying to the Victor Phonograph Company (Educational Department), Montreal: bass drum; small drum; castanets; cymbals; trombone; tambourine; violin; xylophone. Each should be shown separately and the action of playing described. All may make the action for each instrument; then each row is directed to play the instrument assigned them while the teacher counts 1, 2, 3, 4; 1, 2, 3, 4, etc. for a few measures. See Music Appreciation Lessons (Lower Grades), Lesson 21; published by the Victor Phonograph Company. Then play record No. 20305, the children playing their imaginary instruments while listening to the music.



2. *The Violin*.—The children are now shown a picture of the violin, the main voice of the orchestra, and become acquainted with the tone of the instrument. If it can be arranged, have someone come and play the violin for the class. The following records are especially recommended for the purpose of illustration:—"Humoreske" (Dvorak) No. 20164-A; "Sweet and Low" (Barnby) No. 20174-A; "Serenade" (Moszkowski) No. 20079-B.
3. *The 'Cello*.—Full name "violoncello" (pronounced vee-o-lon-cell-o). Looks like a very overgrown violin. Too big to tuck under the chin, it is held between the knees and supported by a peg on the floor. Used to be called the "knee fiddle." Played with a shorter, heavier bow than that for the violin. Like the violin, it has a very sweet voice but much deeper. Often heard playing with the violin. First, play Schubert's "Cradle Song" (No. 20079), a beautiful illustration of 'cello tone. In the "Berceuse" from "Jocelyn" (Godard) No. 20130, the violin and 'cello play alternately and together. Use the first half of the record. Direct hands to be put up when the violin plays; again when the 'cello plays. Then play the whole selection.
4. *Distinction of Stimuli*.—Play "Trumpeter and Drummer" (Bizet) No. 19730. Does this music make us wish to dance, run or march? Every little while an instrument is heard which seems to say, "We are marching along." Show a picture. Show a picture of a trumpet. Count the number of times the trumpet speaks. Raise rulers to lips, like a trumpet, each time it is heard. The trumpet makes us feel brave like soldiers.
5. *Descriptive Music*.—Tell the children about the marionettes of mechanically activated dolls so popular in European "puppet shows." One of these pasteboard creations has lost its head and the others are giving it a funeral. The music the class is to hear tells the story of the funeral. Play the record, "Funeral March of a Marionette" (Gounod) No. 35730. The children should be led to visualize the incidents in the story during the music's progress. Hands to be raised whenever they hear the cry of the chief mourner. They may dramatize it.

Relation to Pictures and Nature.—Find a picture of a swan and another of a honey-bee buzzing busily amongst the flowers. The contrasting moods of serene peacefulness and bustling activity portrayed in the pictures should be effectively presented by the teacher. Then play the following records *without naming them*:

- (1) "The Swan" (Saint-Saens) No. 1143.
- (2) "The Bee" (Rimsky-Korsakoff) No. 6579-B, or "The Bee" (François Schubert) No. 810.

The class will write down which piece (No. 1 or 2) reminds them of the picture of the swan and which reminds them of the bee.

6. *The Music of Some One Great Composer*.—For instance, Robert Schumann. Interesting incidents of his boyhood days. Suggested records:—"Wild Horsemen" No. 20153; "Traumerei" No. 19854; "Soldiers' March" No. 10881.

It is not expected that all of the above recordings will be available. Some of these are included in the "Victor Appreciation Course for Lower Grades." This may be secured from any local music dealer.

### Minimum Attainments for Division I.

- (a) Ability to sing correctly and pleasantly a minimum of thirty songs, ten of which, at least, including "God Save the King" and "O Canada," shall be memorized. Choice songs learned each year to be kept in repertory.
- (b) Ability of sixty per cent. of the pupils to sing individually, correctly *and with good vocal habits*, six to ten of the songs sung by the group as a whole.
- (c) With the exception of special cases, the monotone habit to be eliminated.
- (d) Ability to respond with free, graceful movements to the rhythmic elements in music heard.
- (e) Ability to listen with increasing enjoyment to music presented by phonograph, radio, voice or instrument, and the disposition to love the best of the music sung or heard.
- (f) Ability to recognize a fair amount of music that has been presented during the year (memory game); to know by sound and picture, the violin, the 'cello, trumpets, drums, bells.

### DIVISION II

The teacher is advised to read "Introduction to the Course" and "Outline of Work for Division I."

In Division II emphasis is placed upon the work in Music Reading to follow the rote-work of Division I. The work done in Division I under Tune, Rhythm, Appreciation, will have provided the musical experiences and background which are not only desirable but are indispensable to successful work in Music Reading. "The thing before the sign" applies nowhere more forcibly than in teaching music. Some rote-work will be done in Division II, yet it must obviously be given a minor portion of the time available for music instruction, if music reading is to receive the attention that is necessary, in order that pupils may leave the elementary school having developed a love for music and with the broadest possible foundation in the knowledge and understanding of music.

Pupils learn to read music for the same reason that they learn to read language. To know language one must be able to read it. To know music one must be able to read it.

In this Division, voice training and rhythmical work will be continued, as well as specific work in Music Appreciation.

Although the work is outlined by grades, it is understood that *the teacher of the one-room school will handle this work with the three grades combined*. In such cases facility in sight-singing may be acquired gradually and as readily as in graded schools, if *each* problem of tune or time is presented *in the sequence suggested and one at a time*, with opportunity for singing many attractive songs in which the particular problem occurs before a new one is presented. "Music material in which new difficulties are presented in too rapid succession is the greatest stumbling block to music-reading progress."

*In graded schools where there is competent supervision, music-reading may begin in the last year of Division I; hence the work in Division II will be in advance of that outlined in this course by one grade, at least.*

The Music Hour readers *in the hands of pupils* and a teacher's tuning-fork or chromatic pitch-pipe are indispensable items in the equipment necessary for successful and progressive sight-singing. Pupils will learn to read the language of music only through experience with well-graded attractive music literature; hence, with easy song books in the hands of pupils, and with an interested, enthusiastic teacher to guide them in their continued singing, a love for music and the desired foundation in the knowledge of music are aims that can be realized in music instruction in the elementary school.

## GRADE IV

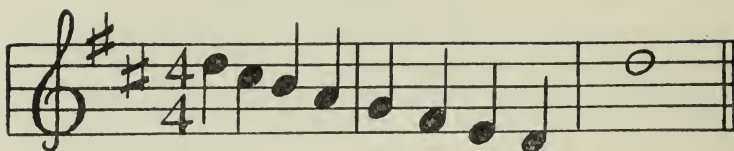
(Read "Introduction to Division II.")

### I. Tune.

- (a) *Voice-Training* (Tone Quality).—Special care must be exercised at this period for the preservation of beautiful, free, unforced tone. The growing self-assertiveness of the Grade IV boy, manifesting itself on the playground, finds reflection in the school-room in a tendency to press his singing-voice to the point of harshness. This is all too often accompanied by a disregard for the niceties of speech. The teacher must judiciously combat all such manifestations and pupils must be led to appreciate the lovely uses of pure, sweet tone in singing and in beautifully modulated speech conjoined with incisive enunciation and flowing diction. The teacher should feel herself responsible for counter-acting all baneful out-of-school influences at work upon the child in these respects.

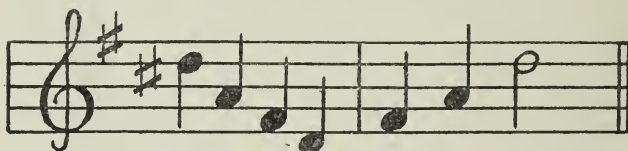
The most noticeable defects to receive attention are those of "Quality" and "Quantity". If the tone is

forced and thick, "downward vocalization" is a suggested corrective exercise, e.g.:—



oo.....  
 o.....  
 ah.....  
 moo.....  
 mo.....

Repeat this exercise in the Key of E flat, E and F, *always softly*, establishing the head voices on the top tone and preserving it throughout the whole scale. Also the following in the same keys:—



oo.....  
 o.....  
 ah.....

To reduce the "quantity" the larynx must be called upon to exercise its functions gently, as excessive quantity is directly responsible for stridency, shrillness and other undesirable qualities.

As a corrective exercise the "pianissimo hum" is suggested. Pupils humming easily, lightly and loosely known songs or phrases of songs. (It is important that pupils be taught to hum correctly, as incorrect humming is most injurious.) (See Grade I outline under *Tune*.)

The light hum may be converted into singing with syllables "loo", "moo", "mo".

The singer should take breath as in ordinary quiet, deep respiration, avoiding any lifting of the shoulders. Pupils will best acquire the ability to regulate the giving out of the breath through the smooth singing of the phrases of all songs which they sing. "If easy, smooth singing alone be allowed, quiet, deep breathing will be practised instinctively." An easy, erect posture is essential to correct breathing.

Let the class hear recorded examples of English choir-boys singing. Mendelssohn's "Hear My Prayer", including "O for the Wings of a Dove", sung by Master E. Clough, famous boy soloist, is especially recommended: Victor No. 35856; also "We Bow Our Heads"



(Bach), for men and boys, Victor No. 130804. Such examples cannot but make a telling impression on pupils at this stage.

- (b) *Rote Songs*—at least one song a month. If possible, the notation should be in view. Folk songs of different lands are suggested as correlating with the work in Social Experiences. Occasional songs should be used in which the appeal is a little more directly to the boys.
- (c) *Music Reading* (involving *Tune and Time*).—Provided the work in “Preparation for Music Reading,” outlined in the work of the final year of Division I, has been satisfactorily done, sight-singing will begin in this Grade.

## Material.

The material in the *Music Hour* readers has been arranged to correspond with the work as outlined for this and the two succeeding grades. With these readers in the hands of the pupils, the minimum attainments in sight-singing for this division should be possible for all.

## Procedure.

There are *two* principal points involved in the process of fluent sight-singing:—

- (1) The Do tone must be well established; then the two chord forms, Do—Mi—So and Re—Fa—La should be sung by the class. The success of *sight-singing in relation to tune* will largely depend upon this.

In connection with the Observation Songs (chart songs), pupils will have memorized the rules for the relative location of Do, Mi, So, and Re, Fa, La. The following rules should now be learned as early as possible:—

- (a) When Do is on a line, Mi and So are on the next two lines, and high Do in the space past the next line.
- (b) When Do is in a space, Mi and So are in the next two spaces, and high Do on the line past the next space.
- (c) Re—Fa—La are in the space resting on the Do—Mi—So lines or on the lines resting on the Do—Mi—So spaces.

Theoretical explanation of the key signatures should not be given at this stage. The statement may be made that the sharps are there to tell us where Do is. The pitch (letter) names of the lines and spaces need not be given until later.

- (2) With this preparation the second principal point is to maintain a steady rhythmic pressure throughout the music to be sight-sung (rhythm

including both tone-length and accent). Consciousness of the mis-application of a syllable should cause no hesitation in the forward stride of the rhythm. Such errors are not serious and should be taken in the same spirit of fun as would be the occasional and inevitable faulty steering when a child is learning to ride a bicycle. As action and rhythmic style improve, the "steering" will tend to correct itself in sight-singing as in bicycle riding.

The songs should be taken up phrasewise with a minimum of preparatory work. "Do not waste good 'singing time' by talking about the song."

The tonality should be well established by sounding the tonic (Do) and by having the class sing the two chord forms, Do—Mi—So and Re—Fa—La.

The *Time* (correct valuation of the notes) is kept right by having the pupils tap above the notes, finger sideways, singing the quarter note to one tap, the half note to two taps, etc. Pupils must be trained to *perform to the finger, not finger to the performance*. The *Rhythm* is kept right by grouping the notes into their thought-units, accenting the first note after the bar-line, taking breath *only* at the breathing marks (commas printed above the staff) and at the rests. Pupils should be discouraged from reading one note at a time. Absolute smoothness must prevail. This necessitates looking ahead constantly, the eye travelling ahead of the voice. "Eyes right" is a good motto in sight-singing.

Pupils should be trained not to stop when a mistake is made in tune. The teacher should keep track of the mistakes made in tune and note naming, afterwards conducting modulator and staff-exercise to strengthen the class in the particular pitches involved.

Until pupils have had a good deal of experience in the work, (1) sing the song by syllables, beating time; (2) sing with "loo"; (3) sing the words (keeping the eye on the notes).

Individual sight-singing should be encouraged from the beginning, as this will bring greater confidence in their work. Two standing at the same time, proceed down the rows from back to front. Each sings a phrase. If correctly sung, class sings it as a mark of approval. If incorrect, the next pupil sings the same phrase. When a phrase is correct the next standing pupils sing the next phrase. At first the easier material should be reserved for individual sight-singing.

### Suggestions for Drill.

- (1) *Mental Effects*:—Since the so-fa syllables provide names for relative (not absolute) pitches, it mate-

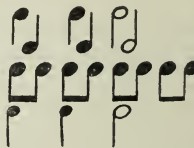
rially aids toward the judgment of intervals wider than a single step to now lead the children to recognize the peculiar characteristics of each tone of the scale in its relationship to the key note "Do". Particularly easy of appreciation are the characteristics of the tones Do, So, Mi, Fa, Ti. "Do" is quite readily conceived as the strong, firm tone, the father of the family, exerting a governing influence over the whole scale. It must be ever-present in the mind in abstract tune-drills and in sight-singing practices. "So" in its relation to "Do" appeals as a clear, bright note; it is the bugle boy of the family, with its cheerful note, and may be nicknamed "Sunshiny 'So'". "Mi" is felt as the calm, gentle, peaceful tone; "Fa" as the serious, lonesome tone that likes to fall to "Mi"; "Ti" is the active, Johnny-jump-up of the scale that seeks to reach up to "Do". Hand signs for all the tones have been devised, the purpose of which is to remind the pupils of the different characteristics. Exercises may be sung from the hand signs.

- (2) *Modulator*:—Tune drills may be conducted from a column of the note-names placed on the blackboard or on a chart. This arrangement is popularly called a Modulator. The "Ti" should be written closer to "Do" than to "La"; the "Fa" closer to "Mi" than to "So"; these lessened intervals representing the semitones. The note names may be written in colours suitable to their mental effects, the usual scheme being (from Do to high Do), red, orange, blue, dark green, yellow, indigo, purple, red. Exercises pointed should be purposeful, not rambling, should not cover the whole range in any key, and should have good rhythmic form. The single syllable "loo" or "laa" should occasionally be sung to the teacher's pointing.
- (3) *Ear Training*:—
  - (a) What is the syllable name for the 1st, 2nd, 6th, last note in a phrase, sung to "loo" by the teacher?
  - (b) How many Do's, So's, Fa's, Ti's, etc., in a phrase "loo'd" by the teacher?
  - (c) Name all the notes (by syllables) in 3-tone groups "loo'd" by the teacher. The following are recommended for this: Do—Re—Mi; So—Mi—Do; Do—Mi—So; So—Fa—Mi; Do—Ti—Do; La—Ti—Do; Mi—Fa—Mi; So—La—So; Mi—Re—Mi. Some of them should be cast in a rhythmical form, not always being notes of the same length. Individual answers are better than class answers. The children stand when they have an answer. The answer should be sung. Once a month this test should be written, the percentage of correct answers posted on the blackboard thus registering progress.

## II. Rhythm.

*Folk Dances:*—To correlate with the work in Physical Training and in the Social Experiences, interesting work in simple Folk Dancing may supplant the rhythmic games of Division I.

*Rhythm Band:*—In conjunction with rote-singing, different sections of band may be allocated to different phrases of the song. Old nursery jingles, such as "Hot Cross Buns," offer good opportunities, as a beginning, owing to their strong rhythmical character. The rhythmic pattern of the song should be written, line under line, on the blackboard, the instruments employed being specified by different colours;

Drums and Blocks	Red Chalk	
Drums and Blocks	Red Chalk	
Rhythm Sticks and Triangles	Yellow Chalk	
Drums and Tone Blocks	Red Chalk	

Appropriate use of other instruments to be made as work progresses. This practice may be extended by setting various rhythmical schemes in blank rhythm (without staff) on the blackboard for sectional playing. This is equivalent to playing from rhythm band scores in which parts by various instruments are indicated. Material of this kind may be secured from any of the publishing houses listed in bibliography.

## III. Theory.

- (a) *Value Names of Notes:*—Teach only those in practice in the reading work of this Group; quarter, half, dotted half, whole. The quarter, half and whole rests.
- (b) *The Correct Placing of Stems:*—Above the 3rd line, down, left side; below the third line, up, right side; on the third line, either down or up. The correct placing of rests.
- (c) *Written:*—Copying easy songs. Easy written dictation exercises in which the pupils write the notes for a short group of tones sung by the teacher; the key signature is copied.

## IV. Appreciation.

- (1) Review the work under topics as listed and described for Grade III, Division I.
- (2) *The Orchestra:*—So many people have radios now-a-days that to hear an orchestra play is a very common thing. But not many children have *seen* a large orchestra. A symphony orchestra is the finest to hear and the most interesting to see because it has so many different kinds of instruments. This large family is made up of four family groups. In one group the sound is made by bowing across strings; in another by blowing into instruments made of wood; a third group made



of brass, also played by blowing. These last two groups are called the wood-wind and brass-wind sections. In the fourth group the sound is made by striking and they are called the percussion group of instruments. So we see there are *three* ways of making the tone:—*bowing, blowing and striking.*

There are four families in the whole community of instruments: the String, Wood-wind, Brass-wind, and Percussion families. The string family has the most players but the least number of different kinds of instruments, while the percussion family has the least number of players but the largest number of different kinds of instruments to be played. This is because a player in the percussion section is required to change from one instrument to another quite often during the playing of a composition.

The teacher should show a diagram of the seating of the orchestra. Also illustration of the different orchestral "families." These can be procured in chart form from the Victor Phonograph Co. (Education Department), Montreal. Next, play any good orchestra record such as "Danse Macabre" (Saint-Saens), No. 6505.

The instruments most noted for their solo capabilities should now be considered:

(3) *The Flute*:—This is the soprano voice of the wood-wind section. It has a very pure, sweet tone, something like boys' and girls' voices when they are singing in their best style. But it can run up the scale much higher and faster than people can sing, and can trill even better than the most musical of the birds. Play "Elfin Dance" (Grieg), Record No. 20079; "Wind Amongst the Trees," No. 20344.

(4) *The Clarinet*:—Also a soprano voice in the orchestra, but richer, fuller and more mellow than the flute. The flute is played by blowing through a hole in the side, but the clarinet is blown through a mouthpiece at the end of which there is fixed a "reed". The player must press his lower lip firmly and blow to make the reed vibrate. Play "Waltz" (Brahms), No. 20079, in which two clarinets are heard. Question the class on points of difference between flute and clarinet.

(5) *Further Listening Lessons* for

(a) *Discrimination of Moods* evoked by the music. The teacher should relate short, improvised stories each portraying a different situation. After each story, play three or four short recordings (without naming them) exhibiting contrasting moods, the children choosing the selection most suitable to the mood of the story.

(b) *Correlation with Pictures and Poems*:—

"Hark, Hark, the Lark" (Schubert) 12083, from Shakespeare's "Cymbaline"; (picture) "The Song

of the Lark" by Breton (recommended in Art Appreciation); "Summer Is a-Cumin In"; (picture) "Singing Boys with Book" by Luca Della Robbia; "Who is Sylvia?" (Schubert) 12082, from Shakespeare's "Two Gentlemen from Verona"; "Winnie the Pooh", songs 221, 222, 223 (Poems, A. A. Milne); "Morning Mood" (Grieg); (picture) "Spring Dance" (recommended in Art Appreciation).

With the picture, "The Child Handel" (Dicksee), may be associated "Largo", No. 6648, and "Harmonious Blacksmith", No. 1193 (the latter played on the harpsicord). Both by the composer Handel.

- (c) *National Characteristics*:—Correlation with the Social Studies may be made by presenting examples of folk music of different nations:

Chinese Cradle Song (Jasmine Flower), No. 20395.  
Dance of a Chinese Doll, No. 6616; Swiss Echo Song (Eckert), No. 6593.

Hawaiian Folk Song, No. 1115.

Impressions of London, No. 20629.

Four Indian Melodies, No. 21972.

Omaha Indian Games, No. 20164.

- (d) *Quiet Listening*:—(Heads on hands, eyes closed). Suggest that they hum softly while listening. After the playing, some to be asked to hum part of the tune. Name of the composition then given. Use "Melody in F" (Rubinstein), No. 1178, and any of the records listed above that contain beautiful melodies.

See *Music Appreciation Lessons* (Mabel Rich), published by Victor Co. Also:

Traumerei (Schumann), 19854.

Spring Song (Mendelssohn), 1242.

Elfin Dance (Grieg), 20079.

Minuet (Boccherini), 10636.

Four Indian Melodies, 21972 (played on Indian flutes).

- (e) *Descriptive Music*:—

The Toymaker's Dream, No. 21975 (Xmas Story in Music).

Nutcracker Suite, No. 6615-17 (Tchaikovski).

The Hall of the Mountain King, No. 20245 (Grieg).

The Brooklet, No. 20313 (Schubert).

Impressions of London, No. 20629.

Overture to Midsummer Night's Dream, No. 6675-76 (Mendelssohn).

- (f) *Individual Composers*:—

Haydn:—Toy Symphony, No. 20215; Surprise Symphony, No. 7059.

Handel:—Joy to the World, No. 20246; Pastoral Symphony from The Messiah, No. 20620. Also 6648 and 1193. See section (b) above.  
Mozart:—Menuett; Gavotte; No. 20440; Cradle Song, No. 22160.  
Boyhood life of one of these composers. (For Mozart see Reader, Grade IV.)

All of the above recordings may not be available. A suitable collection will be found in the "Music Appreciation Course for Upper Grades", R.C.A. Victor Co.

## GRADE V

The teacher is advised to read "Introduction to the Course" and the outline of previous work in Division II.

### I. Tune.



- (a) *Voice-Training* (Tone Quality). See Grade IV.
- (b) *Rote Songs*.—At least one song each month taught by rote. Where possible the notation should be exhibited. There should be an even representation of Folk and Art Songs with an occasional National Song. These songs may feature tune and rhythmic movements in advance of the class sight-singing ability, the foundation being laid in experience before formal study. The tone should be round, pure, flexible and capable of somewhat greater expansion and diminution in volume than heretofore.

Any song, whether prepared by rote or note, is only half learned when the notes and time are correct. Eloquent interpretation of the text, vitality of accent and rhythm, shapeliness of the phrases, realization of the climaxes, keen attacks, incisive enunciation, management of the degrees soft and loud—these all constitute the upper half of the study field in song preparation.

- (c) *Music Reading* (involving *Tune* and *Time*).

### Material.

In the preceding year the material was kept comparatively simple in order that pupils might receive the necessary foundation in tone work and in reading pitch notation. In this grade the aim should be greater facility in tone work (ear training) and in reading pitch notation, together with reading the notation of more difficult rhythmic figures. The first of these to be introduced is the equally-divided beat, represented

by two eighth notes:  or , (the quarter

note the beat unit). See *Music Hour* reader, bk. I.

## Procedure.

Present a chart picture of a simple song containing this rhythmic figure. There should be but a very few examples of it in the song chosen, in order that contrast with the already familiar note values may be more easily impressed. The teacher should sing the song (with syllables) from the chart, pointing above the notes as she sings. The pupils should then sing the song, pointing the pulses toward the chart as they sing. Attention is drawn to the new note-shapes. Pupils are led to see that both the eighth notes are sung to one tap, the first while the finger falls, the second while it rises. (On the books, touch between the notes, as picking up two cherries on one stem.) The name, eighth note, should be given, also the following rule: "When we meet a couple of eighth notes we sing the first to the touch, the second to the lift." Exercises from the staff may be devised for practice and many songs in which this figure occurs should be sung.

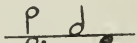
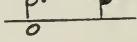
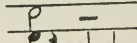
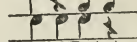
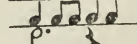
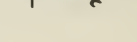
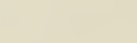
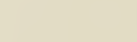
(For general procedure in conducting a sight-singing lesson, see Grade IV.) In addition the following suggestions may prove helpful.

When a song is announced and the place in the book found, the pupils without a word of direction from the teacher, should hastily discover the *key*, the *position of Do*, the location of the Do chord (Do—Mi—So) and the Re chord (Re—Fa—La), then quietly stand in the aisle to show that they are ready to give the information. This information is given in the following manner:—Key, G; 2nd line; "Do" chord, middle three lines; "Re" chord, top three spaces. If not too high, have pupils sing the two chords, pointing to staff positions as they sing. This routine should be expeditious and quiet.

## Suggestions for Drill.

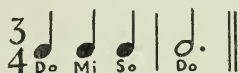
Tapping the pulses over the notes is still an important process in this Grade.

- (1) A *Time Chart*, such as the following, should prove a helpful device. Eight measure-patterns, containing various arrangements of the note and rest values now under study, are placed vertically on the blackboard, the class to sing each measure to each successive tone of the downward scale:—

Sung to high Do	
Sung to Ti	
Sung to La	
Sung to So	
Sung to Fa	
Sung to Mi	
Sung to Re	
Sung to Do	



- (2) *Modulator* or *Hand Signs* or *Blackboard Staff* to be used for tone drill. This work is best done by handling the tones in groups, familiarizing the pupils with a number of the most commonly used of these:—  
 Do—Mi—So;            Re—Fa—La;            Do—Re—Mi;  
 Do—Ti—Do;            La—Ti—Do;            Do—Mi—So—Do;  
 Do—Fa—La—Do. Class sings to the teacher's pointing, first, using the syllables; then the neutral syllable "loo", singing the group *after* seeing them pointed, or, in longer examples, singing each note as it is pointed.
- (3) *Flash Cards*.—The notes for various groups of tones are shown on "flash cards", each card being displayed for a moment, the pupils singing the syllables with their correct pitches.
- (4) *Ear-Training (Oral and Written Dictation)*.—The teacher *speaks* the syllable names of a group of tones—class responds in tune. This should be done to a definite rhythmical pattern, e.g.,



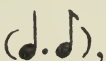
not consisting of tones of the same length. Pupils should be asked to make the hand-signs occasionally as they respond—both hands may be used. Teacher may dictate what is to be sung by means of hand-signs, pupils responding, using syllables or "loo".

The teacher sings a short, *rhythmical* group of tones (2 measures), using the neutral syllable "loo" or "la"; children stand when they are prepared to sing the group with so-fa names. A time-limit should be placed on this. The answer should always be given by an individual. The key should be changed frequently and the key feeling (pitch of Do) well established before an example is given.

A written test should be required once a month, in which pupils write down in correct staff-positions (key signatures having been given) groups of tones sung by the teacher. Simple beginning to be made, gradually increasing in difficulty as the work progresses.

### Additional Problem

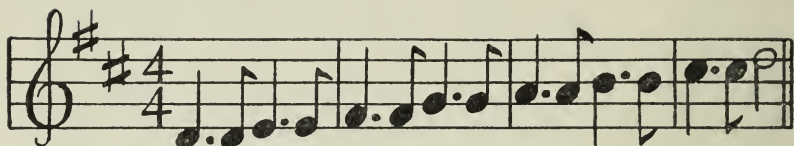
- (1) *The After-the-Beat* note which is found in the rhythmical figure of two unequal notes to two beats, as represented by

() the quarter note the beat unit.

The same procedure to be followed here as in teaching the previous time problem. The Welsh song, "All Through the Night", will make a good choice for

an Observation Song. Several songs may be used. Pupils will discover that the dotted quarter note is sung on two touches and the eighth note to the "lift" of the finger in the tapping process. This statement will then become a permanent time-rule for solving this problem whenever it is met in Reading Songs. The Time Chart may be extended to include this rhythmic figure. Time charts should show measure-forms in two-pulse and three-pulse as well as those in four-pulse.

Another interesting type of drill is the use of the scale in repeating the figure, as: —



- (2) *Songs in Six-eight Measure*:—This problem will be introduced only after pupils have had a good deal of reading experience involving the above rhythmic figures.

This will require the introduction of circular tapping—two beats in the measure, hence two circular taps to each measure. Pupils must learn to recognize the main "beat-forms", i.e., note-groups to be included

in each tap: (♩♩♩); (♩♩); (♩); (♩♩), etc.

As in the case of previous problems, this new problem is introduced by means of a rote-song which has been printed on a chart or on the blackboard for observation, the new problem being carefully noted, isolated for drill, and then followed by the singing of many songs in six-eight measure.

A time-chart including the various measure patterns in six-eight time will prove a helpful device for practice work. Individual sight-singing, as in preceding year, to be continued.

## II. Rhythm.

In addition to the drill work in *the notation of rhythm*, included under Music Reading, Folk Dancing is recommended for rhythmic work with pupils of this age. Correlation with Physical Training and with the Social Experiences will offer interesting suggestions.

## III. Theory.

- (a) The pitch (letter) names of the staff-lines and spaces, including one added line and space below and above.
- (b) Naming the key from the position of "Do".

- (c) Naming the notes in songs read:  
How many A-flats in the first phrase? Name the notes in the fourth measure. Write on blackboard staff, two different D's; two different F-sharps. Write notes whose letter names spell familiar words.
- (d) Review the significance of the two numbers in the time signature; the bar-line, as in signifying the place of strong accent; measure.
- (e) Practice writing phrases, in blank rhythm, using different measure patterns:—

$$\begin{array}{cccc} 2 & 3 & 4 & 6 \\ \hline \text{—}, & \text{—}, & \text{—}, & \text{—} \end{array} \text{pulse.}$$

$$\begin{array}{cccc} & 4 & 4 & 8 \end{array}$$

#### IV. Application.

##### 1. *The Voices of the Orchestra.*

- (a) *The Viola*.—We already know the sound of the violin and the 'cello. These are the outstanding members of the string family. Another very beautiful but modest string instrument is the viola. Its part is rather like that of the altos and sometimes like the tenors in a choir. The players are fewer than the second violins and are seated to the right of them. At first sight the violas look exactly like violins, but, if we examine more closely, we notice that they are somewhat larger. Though played like the violins, their tone is deeper. This is because of the larger size and the fact of the strings being tuned a fifth lower. The tone is tender and caressing, not so brilliant as that of the violin nor as powerful as the 'cello. It mixes beautifully with other instruments but is not often heard by itself. Show a picture of the viola (Victor charts). Play record No. 20174 "Lullaby" (Brahms); No. 20164 "Minuet" (Paderewski).
- (b) *The Double Bass*.—Sometimes called the bass viol. It is like a very large violin, so big it has to be rested on the floor. Being about six feet high and taller than most players, it is played standing. It produces the lowest tones of the orchestra, the tone being heavy, often gruff, but very thrilling, like the pedal notes of the pipe organ. It can make one think of the distant rumbling of thunder. A great French composer has written a composition for the orchestra called "The Carnival of the Animals," in which he makes the double basses imitate the dancing antics of clumsy elephants. A splendid string ensemble record illustrating the double bass is, "O Vermeland, Thou Lovely" (Swedish folk-song), No. 19923.
- (c) *The Oboe*.—A very important member of the wood-wind family. It is a little smaller than the

clarinet and has a thinner tube. Unlike the clarinet, it is played by a *double* reed. The tone is thin, reedy, and penetrating; the effect sad, far away. The whole orchestra depends upon "A" sounded on the oboe for its tuning. Its tone is so different from all the other wood-wind instruments and of such peculiarly penetrating quality that not often more than two are found in a large orchestra. Show picture of the oboe and play record No. 20079, "Andantino," by Thomas (pronounced Tohmah).

2. *Descriptive Music vs. Pure Music.*—Music is often intended to tell us a story just as do novels, poems and pictures. Such music is called descriptive. We have already heard a number of descriptive pieces on the phonograph. It is good fun to try to find the story in a piece of music and tell it to the rest of the class. Teacher plays "In a Monastery Garden" (Katelbey), No. 216501 (without giving title), and asks children to tell the story suggested to them. Such pieces are called tone-pictures. But there are many other lovely musical compositions that are simply what may be called "pure" music. "Andantino" may be played again as an example (20079); also "Moment Musical" (Schubert), No. 1143; "Adagio" (Bach), No. 6635.

See "Music Appreciation Course for Upper Grades"—Victor Co. Local music dealers handle these sets of recordings.

## GRADE VI

Teacher is advised to read "Introduction to the Course" and to make herself familiar with the outline of work for the first two years of Division II.

### I. Tune.

- (a) *Tone Quality.*—It is to be expected that pupils in the final year of Division II should have acquired the ability to sing with a beautiful, free, unforced tone, demonstrating in all performances eloquent interpretation of the text, vitality of accent and rhythm, shapeliness of the phrases, keen attacks, realization of the climaxes, incisive enunciation, management of the degrees of soft and loud, all of which, as suggested previously in this course, constitute the upper half of the study field in song preparation.
- (b) *Rote Songs.*—A number of the more beautiful songs learned in previous years should be reviewed and made to form a part of a cumulative repertory. These songs should not be allowed to wane but should be explored again and again for newer beauties. Folk Songs, Art Songs, National Songs, Songs for Special Days, Well-known Community Songs, should find a place in the



pupils repertory in this division of the school. These, too, will offer interesting possibilities for correlation with the enterprise work.

Individual song-singing is still an important part of the training in this Division as in Division I. In schools where two-part work has been done in Music Reading, duet-singing is strongly recommended.

(c) *Music-Reading* (involving *Tune* and *Time*).

### Material.

The work outlined for this year is to be regarded as a continuation of the work done in the preceding year, the teacher picking up where the pupils have left off and providing for any necessary review before new work is introduced. It is to be expected that the problems studied in the preceding year will recur, again and again, in the reading material for this year, together with the new. In this way a gradual and steady growth in Music Reading is provided for.

### Material.

The work of the previous year stressed, particularly, various rhythmic problems. The new problems to be introduced in this grade are those relating to *Tune—chromatic tones*.

Chromatics are tones borrowed, for the moment, from other diatonic scales of other keys. Their introduction lends a new interest or variety ("colour") to a melody which may be compared to the two classes, sharp and flat. The most common of the sharp chromatics is the sharpened fourth degree of the scale, "Fa sharp," called "Fi," intermediate between "Fa" and "So." Its mental effect is of acuteness wishing to rise to "So." The figure So—Fi—So exemplifies the simplest progression of this sharp chromatic, which is easily recognized through its similarity in effect to Do—Ti—Do. It may be taught by making this comparison. At first "Fi" should be used only in its simplest progression. "Fi" is placed in the modulator slightly to the right between "Fa" and "So."

MODULATOR

m  
r  
do  
t  
te li  
l si  
le  
SO  
fi  
f  
Mi  
me ri  
r di  
ra  
DO  
t  
l  
s  
f  
m

The most common of the flat chromatics is the flattened 7th degree of the scale, "Te," intermediate between "La" and "Ti." Its mental effect is of gravity, wishing to fall to "La." The figure *La—Te—La* exemplifies the simplest progression of a flat chromatic. In teaching it may be compared to *Mi—Fa—Mi*. "Te," as in the case of "Fi," should be used, at first only in its simplest progression. It is placed in the modulator slightly to the left and between "La" and "Ti."

(Note.—A *Modulator*, showing a two-octave range, may be drawn on a piece of cardboard, 2'8" long, 10" wide, which may be hung in any part of the room where the light is best. See the left margin.)

## Procedure.

As with the rhythmic problems, perhaps the most interesting approach to the study of chromatics is through the Observation Song, teacher choosing different songs for study in which sharp or flat chromatics occur in their simplest progressions, particularly "Fi" and "Te." In this way the aural effect of the chromatic inflection is noted and the syllable names for these new tones are introduced. Then may follow the analysis, these tones being explained in relation to the regular tones of the scale and being placed in the modulator as illustrated on this page.

The notation of "Fi" and "Te" is made clear by memorizing the following rules:—

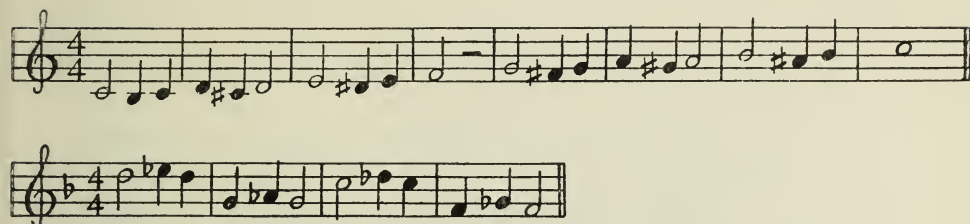
- (1) "Fi" is written on the same position on the staff as "Fa." It is distinguished from "Fa" by a *sharp*, when "Fa" is natural (see key signature); by a *natural*, when "Fa" is flat (see signature).
- (2) "Te" is written on the same position on the staff as "Ti." It is distinguished from "Ti" by a *flat*, when "Ti" is natural (see key signature); by a *natural* when "Ti" is sharp.

Pupils should have no difficulty in applying these rules to the other sharp and flat chromatic tones. Plenty of practice in singing these simple chromatic inflections should be given. Using Do—Ti—Do as a prototype, sing it to the syllable "loo" or "laa" and explain that in some pieces of music these sounds may be called Do—Ti—Do; in others So—Fi—So or La—Si—La; Re—Di—Re or Mi—Ri—Mi. Class sings, applying these various syllable names. Similarly the inflection Mi—Fa—Mi may be considered as a prototype of a simple flat chromatic movement. Sing Mi—Fa—Mi to "laa" and explain that while in some pieces of music these sounds may be called Mi—Fa—Mi, in others the names may be La—Te—La, Re—Me—Re or So—Le—So. Class sings, applying these various syllables. Many simple melodies containing chromatics should be sung for reading practice. See *Music Hour* reader, book II.

## Suggestions for Drill.

1. *Modulator* or *hand-signs* or *blackboard staffs* to be used for tone drill or interval drill. The tone groups suggested in previous years to be extended. Pupils in this grade should gain more accuracy in making interesting excursions among the tones of the scale and take pride in the expedition with which these manoeuvres are made. Chromatics in simple progressions to be included in this drill. Syllables and "loo" to be used.

Such blackboard exercises as the following, illustrating the various simple chromatic inflections are helpful for drill:—



2. *Flash Cards*.—These are a good device to familiarize pupils with the notation of the tune or time problems being studied. These cards may show one measure, two measures or occasionally a complete phrase of a melody. The card is shown and pupils sing with light musical tone, marking the pulse steadily (syllables or “loo”).
3. *Ear Training (Oral and Written Dictation)*.—The work suggested in preceding year to be continued. This work should be extended to include chromatics in simple progressions.


In written work pupils write on the staff in a given key (key and time signature shown on the blackboard) simple groups of tones sung with syllables and occasionally with “loo” by the teacher. The class should tap while the example is being sung and note the relative time values of the tones. One to two measures is suggested.


### Additional Problems.

*The before-the-beat note*, found in the rhythmic type of “two unequal notes to one beat,” as exemplified in the dotted eighth followed by a sixteenth note (the quarter note the beat unit). With the Observation Song method, the pupils are led to discover that the sixteenth note is sung on the upper half of the finger lift in the tapping process. It is felt to drop in lightly at the top of the lift. Because of its close connection with the note on the following beat, it is called the “before-the-beat” note. The time-rule for it is: “When we meet a dotted eighth followed by a sixteenth, we sing the sixteenth at the top of the lift.” Exercises

should be given contrasting this rhythmic type (♩.♩) with the equally divided beat (♩♩). Flash cards are an excellent device to use in this connection, not only

to drill on the two rhythmic figures separately but to contrast them as to appearance and to sound, and to

show the pupils that  is smooth and flowing,

while  is somewhat jerky.

Sing many simple songs in which this rhythmic figure occurs.

As much reading practice as possible to include all problems of tune and time that have been studied so far. See *Music Hour* readers, books I and II.

## II. Rhythm.

As in previous years, to supplement the drill work in the notation of rhythm included under "Music-Reading," folk dancing is recommended for rhythmic training. A study of the Fairs and Festivals in Medieval England; Early Life in French Canada; in Colonial New England, as outlined in the Social Studies, offers many suggestions: Maypole dance; Minuet; Gavotte, Virginia Reel, Quadrille, Sir Roger de Coverley.

## III. Theory.

1. Review theory covered in preceding years.
2. *Marks of Expression.*—A few of the more commonly used ones to be learned.
  - (a) Relating to rates of speed—*andante*, *moderato*, *allegro*, *ritardando*, *accelerando*, *a tempo*.
  - (b) Relating to degrees of intensity—*piano*, *pianissimo*, *mezzo piano*, *forte*, *crescendo*, *diminuendo*.
  - (c) Relating to sectional repetition: *Da Capo*, *Dal Segno*, repeat dots.
  - (d) The slur, tie, phrase line.
3. Explanation of the chromatic signs used in notation for the already familiar chromatic tones.

## IV. Appreciation.

1. *Voices of the Orchestra.*
  - (a) Sometimes, through the whole body of orchestral tone, there is heard a very noble and dramatic voice exultantly piercing its way. It is likely the *trumpet*, the soprano voice of the brass choir. The trumpet is very present in grand climaxes and provides much of the inspiration in music of a military character. A noticeable feature of all brass instruments is the coiling of the tube. This



is done so that the player may conveniently hold the instrument while playing. For, if the tubes were straightened out, they would, in some cases, extend sixteen or eighteen feet. The trumpet would be eight feet long were it not bent upon itself in a neat rectangular form. It has a narrow cylindrical tube differing in this regard from the familiar cornet which has a slightly conical tube. Also it is somewhat longer than the cornet and has a much nobler and more brilliant tune. How well the trumpets sound the "Call to Arms" at the beginning of Part Four of the Overture to William Tell (Rossini). Play the record, No. 20607, Part IV. Show the picture (Victor charts). Another fine record illustrating the trumpet at the beginning and repeatedly throughout is the Cortege from "Queen of Sheba" (Gounod), No. 35763.

- (b) Play Record No. 6677, Nocturne from "Midsummer Night's Dream" (Mendelssohn). This lovely melody is played by the *French horn*. This instrument, although made of brass, produces a tone not unlike one of the wood-winds. Its tone is mellow, sympathetic and blends genially with all other instruments. When solemn, mysterious effects are desired, the composer often calls upon the French horns. It is easy to recognize by sight on account of its multiple coils, the total length of which is from twelve to sixteen feet—twice as long as the trumpet. When a thin, weird effect is required of the instrument the player obtains it by inserting his hand well into the bell of the horn. Listen to this effect in Greig's "In the Hall of the Mountain King," from the Peer Gynt Suite, Record No. 20245. There are usually four horns in the orchestra.
- (c) When we watch a brass band play as it marches up the street, one of the things that catch our eye is the group of instruments played by sliding part of the tube in and out. There is only one kind of instrument played this way; its name is the *trombone*. A good trombone player must have a very good ear, for the exactness of the pitch depends on how far forward or back he moves the "slide." This is an important instrument of the orchestra as well as of the band. It has a very majestic tone, suitable to the expression of solemnity and dignity. There is no other instrument that can be so powerful and yet capable of playing softly and expressively. In music for the orchestra the trombones are not used so often as most other instruments but are reserved for the really great moments. There are usually three

seen in the symphony orchestra. Play the arrangement of "The First Noel" (Christmas carol), No. 20174, to illustrate the noble quality of the trombone's tone. Play also "Pilgrims' Chorus" from Tannhauser (Wagner), No. 9060.

- (d) The bass of the brass choir (family) of the orchestra is the *tuba* (pronounced too-ba). It is the double bass of the brass section and, of all wind instruments, the tuba has the deepest voice. Its tone is so deep and commanding that there is only one tuba in the orchestra. A splendid illustrative record is No. 20637, "Torchlight March" (Mayerbeer).
- (e) *The Percussion Family.—Drum Group.*—Because in this family the different instruments are played by striking them, they are sometimes called the "battery." In the drum group there are the kettle drums ("timpani"), bass drum, snare or side drum and tambourine. The most important of these are the *kettle drums*, being the only ones tuned to produce a definite pitch. There are two, the larger producing the low So of the scale and the smaller the Do. Often a third one is used, tuned to play the subdominant or Fa.

The kettle drum is a big copper kettle with a parchment (skin) stretched across the top. By tightening or loosening screws, placed around the edge, the required pitch is obtained. One sometimes sees the drummer hastily re-tuning his kettle drums in the middle of a performance. He knows that the music is going to change key and he must tune to the new Do, So and Fa well ahead of time. This means that he is required to have a very sure ear for pitch in order to find these tones in a different key from that in which the Orchestra is playing. Play "Finlandia" (Sibelius), No. 9015.

The *bass drum* sounds the outstanding accents in loud music but the sound has no definite pitch. While the kettle drum has only a single head, the bass drum and snare drum have two. The upper head of the snare drum is played upon by two small-headed wooden sticks. Across the lower head are stretched several cat-gut strings (snare) producing a rattling effect, against the head. A familiar effect is the "roll," a good example of which is heard in "Spanish Caprice" (Rimsky-Korsakoff), Record No. 6603.

The *tambourine* is a small, shallow and single-headed drum held in one hand, struck with the other. Metal discs, fastened loosely around the hoop on which the parchment is stretched, produce

a tinkling sound when the tambourine is shaken. Record No. 7293, "The Gypsy Dance," (Saint-Saens). Show charts of the percussion instruments discussed here (Victor Instrumental charts).

2. Review the orchestral sections ("choirs" or "families"), and those instruments, so far considered, holding membership in each family.

String section—violin, viola, 'cello, double bass.

Wood-wind section—flute, oboe, clarinet.

Brass section—trumpet, French horn, trombone, tuba.

Percussion section—kettle drums, bass drums, snare drums, tambourine.

3. *Rhythm, Melody, Harmony*.—The children should be brought to see that all music rests upon these three fundamental elements. In the case of Harmony, if it is not always expressed, it is always implied. In some pieces of music these three elements seem present in equal proportions; we are not conscious of the preponderance of one element over another. In other music, however, the chief interest lies either in the melody, the rhythm or the harmony.

Melody Predominant—"Traumerei" (Schumann); "Melody in F" (Rubinstein); "Berceuse" from "Jocelyn" (Godard).

Harmony Predominant—"Prelude in C Minor" (Chopin); "Prelude in C Sharp Minor" (Rachmaninoff).

Rhythm Predominant—"Dixie" (American Folk-Song); "Bolero" (Ravel), Record Nos. 7251, 7252.

Equal Proportions—"Largo" from "Xerxes" (Handel), No. 6648.

- (a) Select a familiar national or folk song such as "The British Grenadiers" or "Dixie." Write, on a single line, the rhythmic notation of the melody of one of its phrases.
- (b) Directly below this write the melody alone, on the staff.
- (c) Again, directly below this, write the four-part harmony scheme.

The three elements, rhythm, melody and harmony, are thus brought severally into isolation. They incidentally show the three great historic stages of musical development.

4. *Memory Tunes*.—Beyond the possible exploratory limits of music offered through school songs, there exists

an extensive and growing area of music, both vocal and instrumental, much of which lies easily within the range of the school child's ability to enjoy. Compositions of this order should be presented from time to time through their phonographic recordings or by actual playing, their names and composers noted, the music recognized when heard, and made a part of a cumulative memory repertory. Theodore Thomas, the great orchestral conductor, said: "Popular music is familiar music." *If, in the classroom, good music can be made familiar, it will, by the law of the survival of the fittest, ultimately supplant the cheap and vacuous which generally has gone by the name of popular music. The name, nationality and a few other facts concerning the composer should be associated with each selection played; the class required to make these notes in a book kept for the purpose.* Music memory of this kind may advantageously be made the basis of contest. Use pieces of the following character for this purpose:

"Minuet in C" (Beethoven); Sextet from "Lucia" (Donizetti); first movement of "Unfinished Symphony" (Schubert); "Barcarolle" from "Tales of Hoffman" (Offenbach); "Liebestraum" (Liszt); "Largo," from the New World Symphony (Dvorak); "Morning Mood" (Grieg); "Halleluiahs Chorus" (from Handel's "Messiah"); Handel's "Largo;" "Hark, Hark the Lark" (Schubert); Andante from Haydn's "Surprise Symphony;" "Spring Song" (Mendelssohn); as well as most of the selections treated throughout the course.

Numbers of these records can be had from the general Victor catalogue. The following records may prove useful to teachers for purposes of correlation:

No. 4023—No. John (Old English); Barbara Allan (Old English).

No. 20986—English Folk-Song.

No. 20447, No. 20537—Folk Dances; Virginia Reel.

No. 20638—Quadrille.

No. 20440—Gavotte; Minuet.

### Supplementary Work.

As suggested in the introduction this course has been written with the limitations of the rural and the small-town teacher in mind. For this reason it has been considered advisable to limit the requirements in music reading in Division II to the reading of *simple, one-part music*, so that all teachers will make a special effort to provide this minimum training to all pupils in our elementary schools. If this desired foundation is laid, it is felt that pupils should enter the intermediate school sufficiently well prepared to explore, there, new fields of musical experience in two and three-part reading.



In schools where there are specially trained teachers and competent supervision, two-part singing may begin in the second year of Division II or not later than the third year. The following suggestions are offered in relation to this work:

### *Rounds and Introductory Two-Part Singing:—*

(a) Simple two-part rounds provide a pleasant and easily obtained effect of vocal harmonic combination. The class is divided into as many sections as there are parts to the round. Each section should be thoroughly practised in singing the tune before embarking on the round. A mark is always placed in the music to show the place at which the next succeeding section enters. All are directed to sing it through a certain number of times, or, it may be terminated at a cadential point where the voices are producing the harmony of the key-chord.

(b) Two-Part Dictation.—The teacher may dictate short two-part tune forms. For instance, one side to sing Do—Ti—Re—Do while the other sings Mi—Re—Fa—Mi. This movement is in thirds. Another such combination is —

So—La—So—Fa—Mi,  
Mi—Fa—Mi—Re—Do.

Movements in 6ths are also good, as,  
Mi—Re—Do—Ti—Do,  
So—Fa—Mi—Re—Do.

Also in 3rds and 6ths, as,  
So—La—Ti—Do,  
Mi—Fa—Re—Mi.

Following this, a short two-part exercise may now be sung *from the staff*. First, present on the blackboard staff a central copy from which all the children will sing. The parts should move largely by 3rds and 6ths in the earlier examples, as follows:—



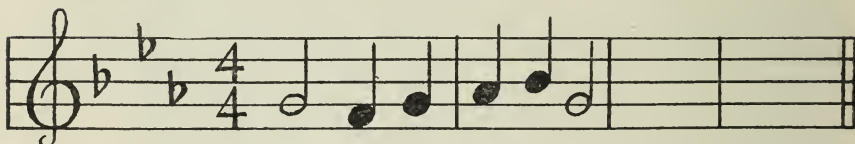
The class should be divided into two equal sections. At the command, "Take your parts," the sections sing their first note and sustain while the teacher counts a preparatory bar, the children tapping. At the command "Sing" (this command to be given one beat before the starting beat), the class sings smoothly through the whole exercise, maintaining strict time, regardless of any errors which may appear in the tune. After a correct singing, the parts should be exchanged and sung again. The parts should not be practiced separately unless a need is shown after several trials with parts together. The

children should be encouraged to follow by ear and eye the movement of the opposition part while giving due care to their own part. As soon as possible, simple two-part studies exhibiting individuality in the parts should be given for reading. See Music Hour Reader, Book II.

### Additional Work

Some practice in the writing of original melodies in the second and third years of Division II. The process of trying to create music will give a more intelligent attitude toward the music created by others, since pupils will be led to observe the necessity of appropriateness of text to melody and rhythm. Simple beginnings may be made as follows:—

An individual pupil elected by the members of each row to offer an original completion of a tune, the first half of which is given on the blackboard. For instance:



The teacher discusses with the class the relative merits of the answers offered. Again, each child may copy the portion given and write his own answer; then sing the whole tune when called upon.

After this has been done a few times, pupils may be asked to write short melodies of one phrase, short poems being suggested for this purpose.

### Minimum Attainments for Division II.

1. Ability to sing well, with enjoyment, at least twenty songs, some of which shall be memorized, these to include "God Save the King" and "O Canada."
2. Ability of sixty-five per cent of the pupils to sing individually, freely and with correct vocal habits from six to ten of the songs sung by the class as a whole.
3. Power and skill to sing at sight, using syllables, simple unison songs, including a time or a tune problem recommended to be studied in these grades.
4. Ability of at least twenty per cent of the group to sing individually, at sight, the material which the class can sing as a whole.
5. **Elementary** knowledge of notation: clefs, staves, key signatures, time signatures, measure signs, expression marks, etc.
6. Increased ability to respond with pleasure, dexterity and grace to musical rhythm.

7. Increased capacity to enjoy, and to observe, the characteristic features of music heard—mood and structure.
8. Ability to recognize and to name at least ten standard compositions which have become familiar through repeated hearings: to be able to tell the story of the boyhood of any one great composer.
9. A growing desire on the part of pupils to participate in, and to listen to worth-while music.

## TEXTBOOKS AUTHORIZED FOR PUPILS' USE

**DIVISION I**—*The Music Hour*, Book I.

**DIVISION II**—*The Music Hour*, Book II.

## BOOKS RECOMMENDED FOR THE USE OF TEACHERS

### Rote Song Material

#### *Division I*

*The Music Hour in the Kindergarten and First Grade*—Silver Burdett & Co., New York City.

*Singing Time*: Coleman, Thorne—John Day Co., New York City.

*Another Singing Time*: Coleman-Thorne—John Day Co., New York City.

*The Sing Song Picture Book*: Gruber—J. B. Lippincott, Philadelphia.

*Murdoch's Easy Song Book*—School Book Branch, Department of Education.

*Book One* (Three Book Series): Scott Foresman—W. J. Gage & Co., Toronto.

*Songs for the Nursery School*: McCarteney—Willis Music Co., Cincinnati, Ohio.

*Singing and Playing*: McConathy (Beginners' Book of the Oxford Piano Course)—Carl Fischer Inc., 114 West 40 St., New York City.

*Sentence Songs for Little Singers*: Bryant—Willis Music Co., Cincinnati, Ohio.

*Scissors and Songs* (Part I); Burke—Gordon V. Thompson Music Co., Toronto.

*Songs and Silhouettes*: Burke—Gordon V. Thompson, Toronto.

#### *Division II*

*Book Two* (Three Book Series): Foresman—W. J. Gage & Co.

*Unison Songs*: New Universal School Series—Hinds, Hayden, Eldridge, New York.

*Introduction to Part Singing*: New Universal School Series—Hinds, Hayden, Eldridge, New York City.

*Pictures in Song*, Book I (Piano Edition)—Bayley and Ferguson, 54 Queen St., Glasgow, Scotland.

*Murdoch's Song Books*, Series A and B—School Book Branch, Department of Education, Edmonton.

*Northland Songs*: Gibbon—Gordon V. Thompson, Toronto.

*The Highroad of Song*: Books I and II.

### Music Appreciation

*Music Appreciation for Children*—R.C.A. Victor Co., Montreal.

*Listening Lessons in Music*: Freyberger—Silver Burdett & Co., New York City.

*Teaching Music from an Appreciative Basis*: Mohler—C. C. Birchard & Co., Boston.

*Reading Lessons in Music Appreciation*: Glen & Rhett—C. C. Birchard & Co., Boston.

*What We Hear in Music*: Faulkner—R.C.A. Victor Co., Montreal.

*The Victrola in Rural Schools*—R.C.A. Victor Co. (Free).

*The Graphonola in the Schoolroom*—Columbia Graphonola Co. (Free).

### Rhythmic Activities

*Teachers' Manual, Waterloo Rhythm Band Book*—Waterloo Music Co., Waterloo, Ontario.

*The Toy Symphony Orchestra*: Vandermere — C. C. Birchard & Co., Boston.

*Rhythmic Ensemble Band Books for Children*—Schirmer, New York (a) *Folk Tune Book*; (b) *The Schubert Book*. Each book has the conductor's score, piano accompaniment, and one copy of each part.

*Folk Dances and Singing Games*—Burchard, Schirmer & Co., New York City.

*Old English and American Games for School and Playground*: Brown, Boyd—Saul Bros., Chicago, Illinois.

*Pictures in Song, Book I* (Piano Edition)—Bayley and Ferguson, 54 Queen St., Glasgow, Scotland.

*Churchill-Grindell Song Books*, I-VII—Churchill-Grindell, Plattsville, Wis. (Each 60c.)

Any of these are suitable.

### General

*The Music Hour*, Elementary Teachers' Book—W. J. Gage & Co., Toronto.

*Music for Young Children: Alice Thorne*—Charles Scribner's Sons, New York City.



*Music Under Eight*: Louiede Rusette—E. P. Dutton & Co., New York.

*Music in Rural Education*: McConathy—W. J. Gage & Co., Toronto.

*Sight Singing in Public Schools*: J. N. Eagleson—Institute of Applied Art, Edmonton.

*Your Child's Music*: Coleman—John Day Co., New York.

*School Music Handbook*: Cundiff—Birchard Co., Boston.

*Music in the Junior School*: McKenzie—Dent & Sons, Toronto.

*Human Values in Music Education*: Mursell—Silver Burdett & Co., New York City.

### LIBRARY FOR PUPIL'S READING

Schubert and His Merry  
Friends.

Mozart, the Wonder Boy.

Haydn, the Merry Little  
Peasant.

Bach, the Boy from Thur-  
inga.

} Wheeler-Deucher—E.P.  
Dutton & Co., New York.

*Kinsecella Music Appreciation Readers*, Books I to VIII,  
Ginn & Co., New York City.

*Alice in Orchestralia*: Ernest La Prade—School Book  
Branch, Department of Education, Edmonton.

*Marching Notes*: La Prade—Doubleday Doran & Co.,  
New York City.

*Music Stories for Boys and Girls*: Cross—Ginn & Co.,  
New York.

*Pictured Lives of Great Musicians*: Crawford—C. C.  
Birchard & Co., Boston.

*Magic Music*: Buchanan—Wallace Publishing Co., Des  
Moines, Iowa.





LB 1564 C2 A34 1940 GR-1-6  
PROGRAMME OF STUDIES FOR THE  
ELEMENTARY SCHOOL GRADES 1 TO  
VI --

40019148 CURR HIST



\* 000030511695 \*

## DATE DUE SLIP

[illegible]



